

heartattack

#42

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DISTRIBUTION:

HeartattaCk wholesales for 5¢ plus postage. We sell them by the box.

U.S.A.; \$5 box = 30+ 'zines
\$10 box = 65+ 'zines

Canada; \$5 box = 10+ 'zines
World; \$7 box = 10+ 'zines

You can sell copies of HaC for 25¢ or 50¢ each or give them away, but please don't charge more than 75¢ each. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. You can buy mixed boxes, just make sure you tell us how many of each issue you want in your box. Make all checks or money orders payable to *HeartattaCk*.

STAFF:

Chuck Franco, Dylan Ostendorf, Steve Snyder, Brett Hall, Fil Baird, Nate Wilson, Mark Telfian, Matt Average, Dave Johnston, Mike Ott, Marianne Hofstetter, Christian Unsinn, Tim Sheehan, Kent McClard, Chris Duprey, Aaron Hall, Mike Haley, John Gradowski, Chandler Briggs, Tyler Humer, Mark McCoy, Dave Hall, Paul Kane, Jenny Mundy, and a few other people that didn't get props.

SUBSCRIPTIONS:

HeartattaCk is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC are available for \$1.50 each in the United States and for:

U.S.A.: \$1.50 each (1 copy)
Canada: \$2 each (1 copy airmail)
World: \$5 each (1 copy airmail)
(\$6 to Australia/New Zealand/Japan)

Back issues are available at this rate as well. When ordering please specify if you want a subscription or distribution, and which issue numbers you want. Make all checks or money orders payable to *HeartattaCk*.

CONTRIBUTIONS:

We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

CLASSIFIEDS:

Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

ISSUES STILL AVAILABLE:

- #3 Ron Campbell interview
- #4 Avail interview
- #11 Discussion about rape
- #16 Discussion of rape continued
- #17 'Zine editors issue
- #19 1997 Poll results
- #20 DIY issues
- #21 DIY response issue
- #22 Women's issue part I
- #23 Women's issue part II
- #24 Catharsis & Noothgrush
- #25 Kosovo theme issue
- #26 Race & Hardcore theme
- #27 International issue
- #28 Good Clean Fun tour
- #29 2001: an (empty) space
- #30 Bury Me Standing
- #31 Police Line and Council
- #32 Blast! interview
- #33 Unholy Grave interview
- #34 Tear It Up and Against Me!
- #35 Pushead/Submission Hold
- #36 Rambo interview
- #38 Education theme issue
- #39 Evasion interview
- #40 Cut The Shit & Phobia
- #41 Yaphet Kotto & more!

All other issues sold out.

HeartattaCk #10 is a compilation LP available from Ebullition.

heartattack

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ADVERTISING INFO:

Advertising is available on a first come first serve basis. All ads need to be in by the deadlines. We do reserve the right to reject any ad for any reason. Make all checks or money orders out to *HeartattaCk*.

Please send all ads in on paper. If you want to send your ad as an e-mail attachment then you need to contact us first. We prefer ads on paper, but can take them digitally.

AD PRICES:

1/6 page	\$35 (2 1/2" x 5")
1/3 page	\$75 regular (5" x 5")
1/3 page	\$75 (2 1/2" x 10")
1/2 page	\$200 (7 1/2" x 5")
full page	\$6,000 (7 1/2" x 10")

DEADLINES:

HeartattaCk is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline.

The deadlines are as follows:

January 1st	•	April 1st
July 1st	•	October 1st

PRINTING:

HeartattaCk is printed with soya inks on recycled paper. Recycle it, or do as The Oath and use as toilet paper.

COMPUTER INFO:

HeartattaCk is fully computerized... so if you can, please send all contributions on disk. You can use IBM or Macintosh disks, but please save all files as text only files!!! You can also submit via e-mail, but again please save all files as text only. If you don't have access to a computer or typewriter then use a pencil or pen or stone tablet.

EDITOR: Lisa Oglesby
LAYOUT: Kent McClard

The winter is over. Shake off your dust, stretch your shoulders, and get ready for the warmth of summer. With summer comes longer days and fuller nights. Summer is touring season. Can you hear the revving engines of vans in the distance? Summer loosens up your fingers to write out what's been stewing in your brain. The longer days give you more time to make it to the protest *and* the picnic. There are simply more options in the summer. It is when all the kiddies have vacation and people tend to be a little more relaxed. Even though many of us work full time and find the question of, "What are you doing this summer?" a pure tease, summer still holds a certain magical energy. It gets us out of our house, out of our ruts, and into the our creative selves. For some, this just means riding your bike more and spending more time communicating ideas with folks you've missed in the hibernation. For others, it means later nights at the copy shop scamming flyers for shows, political posters, and pages for 'zines. Some of you will pile into the sweaty, dirty van and have the most memorable summer ever. Others will get arrested doing brave things for causes you believe in. And some of you will simply enjoy the things others have set into motion and be a part of the experience as a whole. Whatever the case, you have to seize your own personal summer and make it a good one. I find myself coming out the cocoon of winter, becoming more social and looking around to see who else has already woken up. From hibernation to the buzzing busy of projects, people, and punk.

Here's to the best summer yet!

—Lisa

P.S. In the last issue of HaC I mixed up Rahula's column with Jen's column header. That piece was written by Rahula and I am ever so embarrassed by the mix up. Duh. Sorry folks.

P.P.S. HaC #41 featured original art from Colin on the cover. You can contact him via e-mail at critikillcolin@hotmail.com. It's very cool to get original art from punks... but it seems like we hardly get any nowadays. C'mon, I know you're doodling in class.!

A SAD ANNOUNCEMENT:

Tor André Knudsen passed away on Tuesday March 30th, 2004 following a stroke. His parents found him in his apartment Monday morning, and he was immediately brought to the hospital. Due to the huge damage to his brain tissue there was nothing the doctors could do. Tor died the following night/early morning.

Tor ran Tiger Records in Oslo, Norway for many years and he had been helping to distribute *HeartattaCk* in Norway for a very long time. Personally, it was quite a shock to discover that he had passed away. I had been writing to Tor for many years and I will miss hearing from him. I am sure many folks the world over will miss him.

Our condolences to all his family and friends.

The wedding Controversy...

The following is not a letter to HaC, but a letter Active Distribution included with each issue of HaC #40 they sent out. Still, it seems a response is in order...

"Active Distribution is distributing this issue of *HeartattaCk* with a sense of sadness and dismay. We find the cover and inside photos of a "wedding" celebration to be both in poor taste and heavily symbolic of how void most hardcore and punk (dare we say especially American?) seems to be of radical intent. Simply put there are few things in life we can really control and most of our lives are spent in painful compromise to the system. If we don't feel this then we don't share any of the ideals or rejection that punk, DIY, and anarchism are about. What we can do—besides fighting the status quo in the workplace, on the streets etc.—is live as much of our lives as close to the dreams we hold dear as possible. Making our dreams a reality. This is where the DIY ethos came from. So living non-sexist, non-racist, non-homophobic lives without killing animals are the kinds of things we can actually do and make a difference. Just following these paths because they are part of some mantra of a stupid sub cult is pointless. It's not surprising that such cults breed idiots who believe in the values of the right wing moral majority that punk etc. was all about destroying when there is so little genuine questioning going on. When premiere hardcore 'zines openly celebrate the institution of marriage, however liberal in its performance, there is little hope that such a 'zine or scene will offer any true alternative. Marriage is a bullshit symbol of patriarchy, the power of property over people and to anyone who has scratched away just some of the spectacle that b(l)inds us an anachronism that deserves nothing but contempt. Things just get worse."

—jon@ctive

Jon/HaC readers,

When Brett and I decided to get married, we put a lot of thought into the decision. We considered the privilege heterosexual couples have in our ability to marry (and have it be respected by society and government). We considered the social implications of "settling down" in regards to how people saw our lives and what kinds of lives we wanted to live. We considered the message it would send to other punks, especially to other punks. But in the end we decided that we wanted to get married. We wanted to be married to each other. So, on our 10 year anniversary we were wed.



Many things in my life did not change. When you are with a person for so long, the everyday things are already set into place. We did experience an increased feeling of intimacy and connectivity in deciding to be married. Some things, subtle things, nice things about being together did change. They were enriched by the experience and I have no regrets. I think, after being together for so long, I think we already proved that we weren't marrying because of social pressure or silly tradition. I loved Brett before, as I love him now. The decision isn't based on much more than that. We love each other.

Now, of course, I am no fool. I understand that the issue of marriage in our world is not one simply based on love. Over the years, plenty of people in love have been denied the right of marriage. A couple generations ago it was interracial couples, and in our day same sex couples are by and large denied the right to marry. I believe we should have the right to do whatever we want with our lives and our relationships. It is totally fucked that religion and government stand in the way of love... but don't they always.

For centuries, generations, years even, marriage has also embodied the submission of the woman to the man. When a woman marries she becomes Mrs. So-and-so, she becomes his helper, and she would (for many years) become his slave. As a feminist, I have been critical of these roles that "the misses" often plays. However, in my life experience, women's liberation has steadily changed these preconceived notions. Women (and men) who respect women's independence, liberty, and powerful roles in our world have worked to change the norms. Alternatively minded folks who get married and live their lives *their own ways* change these norms as well. Certainly, the way in which you live your life counts for something. I do not agree with Jon's notion that any marriage cannot be radical because it is still marriage. As a feminist, I feel that I am not the same as all the other married women over the ages. I am so much more than just "the misses." And those differences are crucial to understanding and influencing how society (in many examples) changes piece by piece.

To Jon specifically... I believe that living my life by my rules is radical. It may not fit into your narrow vision of how a punk's life should be... But so what? To me, it seems incredibly presumptuous of you to say what is right or wrong for me. You don't even know me. You seem so convinced that your way is the only way, and you are perfectly fine with condemning my life and my choices. How terribly un-radical of you. Sure, you have the right to your opinion and I even think it is totally fine that you wanted to put an insert in with the 'zines you distributed. Sharing ideas is important.

Still, Jon, I am frustrated by your remarks. Your view of the issue of marriage as black and white, good and bad, is the same kind of tired logic that does not progress. Like any complicated topic, dealing with the gray area that exists is the only true way to deal with it. This is no world of good and evil. When you take issues that have so many sides and so many factors, right and wrong start to fade away. I am more interested in challenging the gray areas than living by your black and white standards. So you want to say that my marriage was wrong and our celebrating

a part of our lives is wrong and that putting our lives into our 'zine is wrong. Who the fuck do you think you are? Again, you don't fucking know me. You don't know my opinions on marriage or my motivations for marrying my partner of ten years. Nor did it occur to you to get to know me or have any discourse with me about this. Of course, any punk with a decent record collection can point to countless arguments made against marriage. Hell, once of my favorite Harum Scarum songs is "The Marry-Age Meets The Kiss Of Death." But for all those great songs and valid points, a simple defiance of marriage does not the problem fix.

Yes, issues of patriarchy and heterosexism clearly need to be discussed and worked on. Yes, "traditional marriage" has a lot of shitty aspects perpetuated by generations of people treated inequitably. Yes, at one point in my life I would have fully agreed with you that marriage is lame and so not punk. But, you know what... my marriage has nothing to do with the dark past of said institution. My marriage is about changing the way marriage has to be for everyone and making it right for me, a DIY, feminist, liberal-minded woman who wanted to be married to her partner. My marriage is about my life, and my life is not "void of radical intent" no matter what you think you know from paging through some photos.

To the general HaC readership, I also say that sometimes we have to stand as an example of an alternative. Wouldn't you agree that punk/activist parents have set some awesome examples for how something (that was previously deemed to be painfully mainstream and un-revolutionary) can be positively radical and world altering. Sometimes aging punks want to make changes in their life (that are interesting to them) and find a way to grow older with DIY ethos. I got married my way and will live my life my way.

So, Jon, If you want to think all marriage is counter-revolutionary, that is your right. But I, for one, think there are so many ways to live in this world while still holding on to your beliefs. If you give people no options to do what is right for them, you start to push them out. That happens to punks as they get older in so many ways. I doubt I have to explain that fact to you. One of the challenges of the DIY punk scene is to be sustainable. It's cool that we got things to work, but I'm also concerned with keeping things working for the long term. Like it or not, some punks are going to get married because they *want* to. That is not a painful compromise, just people trying to make their life work for them. They will take the opinions they have about the world into their lives and relationships and marriages—just like anything else.

Furthermore, I find it offensive that you try to pigeonhole me with your anti-American rhetoric. Go ahead and hate my government and what it does. I certainly can agree with you on much of that. But how lame for you to say most American punks aren't radical. Have you met most of us? How can you even make that statement? That is just nationalist crap.

Don't give me your bullshit rules to live under. They are just more rules. I live by my own.

In solidarity and hopeful communication/co-operation — Lisa

Hi,

My name is Christoph and I play bass in The Dead. I came across HaC #41 at our local record store today. When I read our review, I was a little bit disturbed. First off, I have no problem with a bad review. My point is this: "Hardcore with metallic and posi youth influences." Nate wrote that in the review. The metallic thing is okay, if he meant the production. But posi youth? Come on, if Nate only took a minute to concentrate on the lyrics he would have come across a song called "Theme Song," which has the most negative lyrics regarding life and the people around you. It's funny, because Nate couldn't be more wrong labeling us "posi youth." But the point is that a reviewer should at least take some time to judge a record. That's his job. If Nate doesn't like my band, that's fine by me. So I must agree with Matt Badenhop from Chokebore, who emphasizes just the same thing in issue #41. His band also did get a review from Nate Wilson that shouted, "I'm bored and don't wanna do this review" all over it. So the same thing that happened with Chokebore also did happen with my band. Again, I'm not crying about a bad review. Opinions differ, no problem. But at least take some time to review a record decently. And if you don't wanna do it, pass it on to somebody else or just don't do it at all.

Thanks for your time,
Christoph
chrisapproach@hotmail.com

Christoph.

I'll start off by saying that it's a review and you need to get over it. I guess what I meant to say in the review was that it was what happened when mosh-metal and posi-youth merged. I don't care how "negative" a certain lyric you wrote was. Posi-youth is also a sound, and I guess that's what I was referring to. Maybe I was off base. I don't know, I don't recall.

I myself have received tons of bad reviews in 'zines of bands I've played in over the years. Although I might have thought that the reviewer didn't have a clue as to what they were listening to or talking about, I was never so disturbed or pissed off as to write a whiny letter to the magazine complaining about the reviewer's interpretation of the music. You sent the music in to be reviewed and "judged." Sometimes my reviews are short and sarcastic. Sometimes (rarely), I hear something I really like because its different, has energy, or just seems sincere. I'm jaded and bored with many styles of music but I could care less... I still enjoy music and reviewing for *HeartattaCk*. I think there are too many bad

records out there and I won't hold back or tip toe around people's feelings. Sometimes (most times) a record does bore me, and I won't lie or take the time to try and learn to appreciate it. I don't think Lisa has the time or energy to listen to all the different records that *HeartattaCk* gets in for review in order to get them to the reviewers best suited for the genre. That's just unrealistic. I won't apologize for reviews I give.

—Nate Wilson



HaC readers,



HaC,



A common statement for a blind patriot to say about protests or rallies is, "Hey you can protest all they want, because this is America. And here you have the right to say anything." Yes, we all know that. The First Amendment kicks a lot of ass and everyone is extremely glad we have it. But I've been thinking about protests and the acceptability of them. There was a time in America, and even now in certain places, where a gathering of 500 people is truly a treat. In Iraq if 500 people were to gather for a common cause, they could do some serious damage. During the Labor Movement in America, if 500 people gathered for a strike or a protest, the authorities got scared and tried to stop it. But in current day United States of America I don't believe that a gathering of that many people is that frightening of a concept to the people we are trying to show our dissatisfaction to. And because of the low level of intimidation I don't think that they take it seriously.

A group of 500 or even a 1,000 people is a very small gathering compared to the organizations that are designed to stop angry mobs. Think about how many cops there are, think about how large the military is, what do we really expect to do in a protest that will scare anyone. Why do we think that the US government is paying attention to our anti-war rally? This country has become way too good at controlling its people.

I know a lot of protesters are there simply to let there voice be heard. And the message is definitely sent, but what if the bastards hearing your voice don't even care what you have to say, and really don't need to listen. Is it still worth it to make the sign and stand around, chanting some slogan that lost its meaning 40 years ago. The authorities know what's going to happen. These protests have just become the government humoring us. Letting us take it to the streets for a couple hours while the bombs are

still falling. All I can say I guess is that it just kinda sucks, they don't care what we have to say, and I don't think that they ever will until figure out a way to really piss 'em off.

Love the mag.

—Daryl Gussin

moredandydanyou@hotmail.com

P.S. Are there any cool places to play in Goleta? Are there any free places for interesting bands to play?

I just finished reading your issue #40 letters to HaC about the gentleman incarcerated up in Soledad State Prison—and I am left with a very bitter taste in my mouth. All too often I see and hear convicted around these joints cry about their lot in life without trying to change it. Or proactively fight the government whore! Mr. L. Jackson (CDC# D-72552/B4-202/PO Box 1040/ Soledad, CA 93960) did naught but creatively disrespect all other non-black men incarcerated. I am a proactive, revolutionary white man. I have fought the capitalist pig as well as the jackbooted neophyte swine that "work" in these prisons. I have an indeterminate SHU term for such, and it sickens me to read a load of crap such as Mr. Jackson had the audacity to spew out; especially coming from a facility which only houses rats and child molesters. Talk is all good when it is motivational and from a credible source, but it should be questioned always in order to keep one's own opinions and individuality. Enclosed is a copy of my arrest record. Robbery, battery on a pig, arson, etc. ALL INMATES in CA prisons whom resist these cowardly cops are subjected to similar problems. Yes, there are lots of ignorant, racist, and otherwise inmates in CA penal institutions, but to blame his frustration on mainly white men is just retarded. I do respect the fact that Mr. Jackson took the time to voice his thoughts, but I feel he should look more at his own lack of action and take heed. INACTION = ACCEPTANCE OF SUBJUGATION! Stand up and be counted as truly courageous. Fight however you may! The time for passive aggression is past! I thank you for your time and consideration. If you wish to reply I will answer all whom chose to do so respectfully.

—J.E. Baxter

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ABC NO RIO

A History of Creativity and Resistance

By Rob Raymer

"This occupation and exposition imposes a complex human system where previously there was no system—or only the system of waste and disuse that characterizes the profit system in real estate. It is to create a showcase for desires, to reassert the primacy of human effort, to encourage the resistance to commercial initiatives, to allot extra portion to the increment of human fantasy that lives in all people, however much they may have been reduced to markets, ethnic power blocs, or "problems" of one kind or another. For artists, it is a question of getting out of policy. There are so many "representatively structured" spaces for exhibitions. The policies of these headmasters, these backstraddlers in pinstripe, are not in tune with the aims and ideals of artists. This is a field test of a collective working situation—putting the collaborative process to the test of the initial set-up, and a pressure test of solidarity in terms of a pre-emptive extralegal action taken together.

INVADE, RESTRUCTURE, AND ADMIRE RESPECT FOR THE PEOPLE AND THEIR PLACE

"RESPECT" THE WINTER PALACE

This is a short-term occupation of vacant city-managed property."

So began the Manifesto (or Statement of Intent) for the Real Estate Show, which took place on December 31st, 1979. So we were born. The artists involved in this show had no idea what impact their vision would have on future generations. They had no idea that almost 25 years later a new generation of punks, artists, and activists would still be fighting to reclaim the

spaces that the city of New York long ago abandoned. Furthermore, they could never have imagined that we would ever be this close to winning.

Two days after the show opened in an abandoned storefront at 123 Delancey St. in the Lower East Side of NYC, the NYPD, furious that a group of artists had the courage not only to do a show lashing out against the city governments policies that allowed thousands to remain homeless on the city streets while thousands of units of housing lay abandoned in the hands of government agencies and real estate speculators, but also that they had broken the law by having the show inside one of these abandoned, city owned properties, shut the show down, padlocking the doors from the inside with the art still in the building. The police action was not unexpected. The entire show was seen by most of the artists involved as a temporary reclamation of space for creative purposes.

What did come as a surprise was the reaction of the city government. Due in large part to the community participation in the show and to growing criticism of their policies, the HPD (Department of Housing Preservation and Development) eventually decided the next day that the show could remain in the Delancey St space until Jan 22nd. After that date, the show would have to be moved to another location, which was to be another abandoned property in the Lower East Side. The site that was eventually chosen and agreed upon was 156 Rivington St, a building 2 blocks away that was to be leased to the artists involved in the Real Estate Show. This building would eventually become known as ABC No Rio.

Ten years later ABC No Rio was still going strong in many ways. The artists that made up the collective were still incredibly active in the building. Over the decade ABC No Rio had become well known as a space that offered a refreshing change of pace from the yuppie art galleries. A place where new artists who were not able or did not want to be a part of the traditional art scene could thrive. Performances, plays, poetry recitals, and gallery installations were all commonplace. Additionally, some members of the collective had started squatting in the 3 floors above the gallery.

Things were not perfect however... In the decade that had passed, the city of New York changed at a furious pace. Gentrification was everywhere and the demand for housing was extreme, a fact that is well illustrated by the city's fight against the LES squats and the homeless

population in Tompkins Square, which led to riots in 1988 and again in 1995. HPD, seeing ABC No Rio as having close relations with these squatters as well as occupying potentially valuable property, began to be a worse and worse landlord; a fact that would eventually lead the tenants of ABC No Rio to go on rent strike.

It was amidst this tension, the beginning of the struggle for the building, that ABC No Rio became an integral part of the NYC punk scene. It was 1989. Here in NYC, the punk and hardcore scene had become a cruel joke of its past self. DIY did not exist, at least not in terms of shows. Pretty much the only thing that was going on a regular basis was the weekly Sunday hardcore matinee at CBGB's. These weekly matinees were plagued by constant violence. As if the unnecessarily violent mosh pits were not enough, there were also skinheads beating up punks, straight edge kids beating up drinkers, and those who were "old school" beating up anyone they considered a "newjack." Finally, in November, after the violence got so bad that people started bringing guns to shows, CBGB pulled the plug on the hardcore matinees.

Out of the chaos, ABC No Rio Saturday matinees were born. In December of 1989, after finding out that the space might be available for punk shows, a small group of people decided to do their own matinees at ABC No Rio. Things would be a bit different however. Most of those involved were sick of seeing the violence ruin the NYC scene. "We [were] at the point where there [were] New York bands who [would] not play New York because there's so much violence," said Mike Bullshit, one of the original organizers of the matinees, in a 1996 *Jersey Beat* interview. Also, the volunteers made it a policy, which is still standing today, that "any band that wants to play can play as long as they don't have racist, sexist, or homophobic lyrics." This policy, which is still strongly in place today and which has given ABC No Rio somewhat of a reputation of being overly PC, is the cornerstone of what is still a constantly changing collective.

Over the years the matinees have gone through a number of changes. As the people responsible for booking the bands has changed, so have the types of shows that ABC No Rio matinees have featured. In the beginning, ABC No Rio was considered mostly a hardcore show space, with NYC staples such as Born Against and GO! being mainstays. As time went on and those initially involved in the shows stepped back a bit, ABC No Rio turned into somewhat of a crusty haven with bands such as Aus Rotten and Oi Polloi often sharing the stage with the likes of Nausea, Doom, and Dystopia. Soon afterwards, with the emo/screamo boom, ABC No Rio often featured many of the bands that are considered

ARTICLES



Live at ABC No Rio:
Hot Cross

pioneers of the genre, including You & I, Saetia, Closure, and many others.

Currently, ABC No Rio is trying to steer away from the single genre era by trying to feature as many bands with as many different styles as we possible can. ABC No Rio is now truly a place where anyone will be able to find something that suits their tastes, whether it be tech-metal, street punk, grindcore, straight up hardcore, or anything in between. As the list of bands that were playing were changing, so was the structure of the matinee, and the building itself. From its beginnings as a collaborative effort between two or three people, the matinee at ABC No Rio is now a project that is undertaken by the Hardcore/Punk Collective. Instead of having one or two people responsible for everything, the H/P Collective, made up entirely of volunteers, now shares all of the responsibilities. Two people at a time are responsible for booking the bands, and the rest of the collective divides up all of the other responsibilities of the shows, from set up to clean up. Additionally, the collective meets the first Saturday of every month to discuss issues that impact the shows, whether they be drinking (ABC No Rio has had to re-institute a no drinking policy after being shut down for two months early this year) or cops (who like to show up and hassle us every now and then). These meetings are open and everyone is welcome and encouraged to attend. Also, if anyone wants to get involved with the collective all they have to do is show up early any week to volunteer, however volunteer spaces for each show are limited.

The decision to organize as a collective was influenced in a large part by what was going on with the rest of the building. In 1997, when a tentative deal was made between ABC No Rio and the city of New York that ABC No Rio could have the building for \$1 if we could raise the money for renovation, one of the stipulations was that the 13 people who were squatting the building would have to leave. This brought up the question of what to do with the rest of the spaces. The decision was made to transform it from a simple gallery and performance space into a full community arts center by turning over the living spaces to different creative collectives. Since then, volunteers at the building have been busy making our vision a reality.

ABC No Rio is now exactly what we had envisioned, a full community arts center featuring a gallery which doubles as our performance space for the matinee's, a kitchen that Food Not Bombs NYC uses to cook its twice weekly meals, a meeting room that is open for the use of community and activist groups for a small donation, a 'zine library, a library for Books Through Bars NYC, a darkroom where volunteers work while people develop film and where free/cheap classes are taught in photography and developing film, a silk-screening workshop where people can make patches, shirts and posters, and even a computer center that is open 6 days a week to anyone in the community.

However, none of this has come without a struggle. In 1994 the city decided to stop cashing the rent checks that it was being sent. The tenants of ABC No Rio then decided to go on rent strike. What ensued was a series of struggles, which included the city attempting eviction multiple times and even attempting to sell the building to

another community group, Asian Americans for Equality, all without success. Then, in 1997, after a series of direct actions, the city and ABC No Rio reached the agreement that would effectively give us the building for \$1 as soon as we raise the money for renovation. That deal, which was reached 7 years ago, is still in effect, and ABC No Rio has been busy raising money ever since. The rising cost of housing and the recent tides of gentrification, however, have made this task more and more difficult as the cost of renovations skyrocket faster than we can raise the funds.

Today, we find ourselves again with the daunting task of raising a large sum of money in a short time. This time, though, there is slightly more hope. In June 2003 we met with HPD officials to discuss our plans and how we might be able to move forward. We proposed breaking our renovation project into phases, and they added that they would be willing to begin the review process before we had all the money in place, even for the first phase. The review process is called the ULURP (Uniform Land Use Review Process). The application is reviewed by our Community Board, City Planning, the City Council, and finally, the Borough President's and Mayor's office. This process can take up to a year. At its conclusion, HPD is authorized to transfer the property to ABC No Rio.

We met with HPD again in September to discuss a detailed plan for a three-phase renovation of the building. Architects at the Pratt Planning and Architectural Collaborative helped us devise a new plan for renovation taking a vertical phasing approach. Phase 1 will address structural conditions on the basement and first floor, building-wide systems and interior renovation on those two floors. Phase 2 will address structural conditions on the upper floors

and a new roof and other issues related to building envelope. Phase 3 will complete envelope issues and addresses building-wide systems and interior renovation on the upper floors. At the conclusion of Phase 1 we will seek a Temporary Certificate of Occupancy so we can resume programming in our Gallery/Performance Space, including the hardcore/punk shows, while we continue construction upstairs.

What is so heartening about this new agreement is that, for the first time, the city has agreed to sell us the building before the construction is finished. This is quite significant because after the money for the first phase is raised we will own the building, allowing us to seek grants to cover the cost of the rest of the renovation. This is something that has never before been possible.

Despite the good news, our situation is still a tough one. The cost of the total renovation is estimated at roughly \$628,000, with an estimated \$328,000 of that being for the first phase. Right now we have roughly \$200,000 in our building renovation fund, the result of years of fundraising. This leaves us with \$128,000 to go. It is not an impossible task but it is a difficult one.

If you or anyone you know would like to get involved here at ABC No Rio to help us accomplish this task, please feel free to stop by and volunteer with one of our many projects. And if you happen to be able to spare a few dollars (I can only imagine how much we raise if everyone reading this sent \$5) you can send it to ABC No Rio/156 Rivington St./New York, NY 10002. Additionally, for more information about our fundraising efforts or for more information on the building and our projects you can visit us on the web at www.abcnorio.org.



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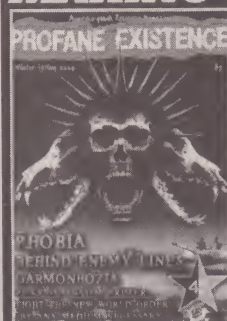
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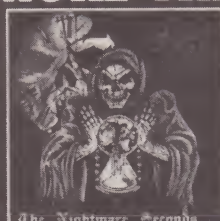
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Starting with issue #45, Profane Existence is now a 100 page BOOK and CD. This issue includes interviews with bands Phobia, Behind Enemy Lines and Garmonbozia and plus an interview and gallery of artwork by Marald. Features also include femicide in Ciudad Jaurez, Mexico, punx vs. sexism primer, writings from inside the prison walls, and political words and art entitled "By Any MEDIUM Necessary," and more. **BONUS CD!** Also included is a 15-year anniversary CD for PE Records, with recordings from the past, present, and future releases. Tracks included from: Sofahead, Doom, Nausea, Karma Sutra, Moral Suckling, Hiatus, Pissed, One by One, Negative Stance, Resist, State of Fear, Icons of Filth, S.S.T., Civil Disobedience, Micah, Detestation, A/Political, Phobia, Resist and Exist, Provoked, Another Oppressive System, Disrespect, Garmonbozia, Extinction of Mankind, Behind Enemy Lines and more.

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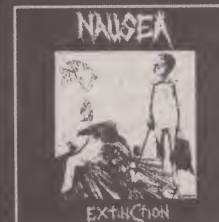
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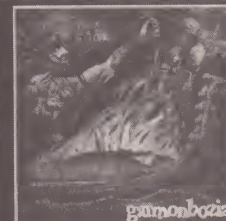
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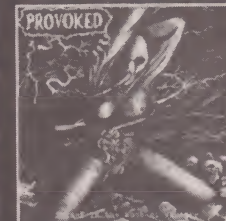
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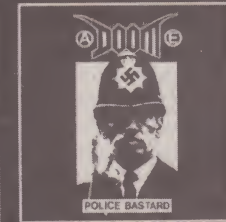
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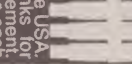
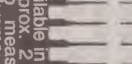
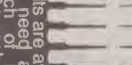
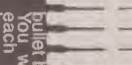
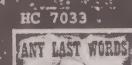
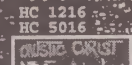


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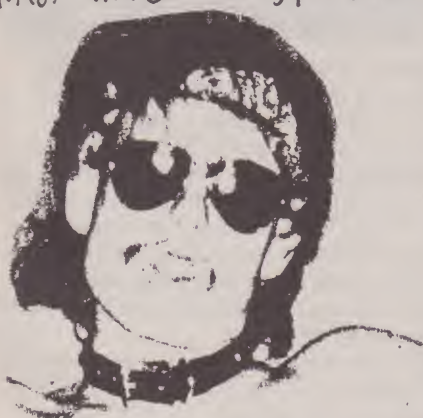
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R. Ramirez

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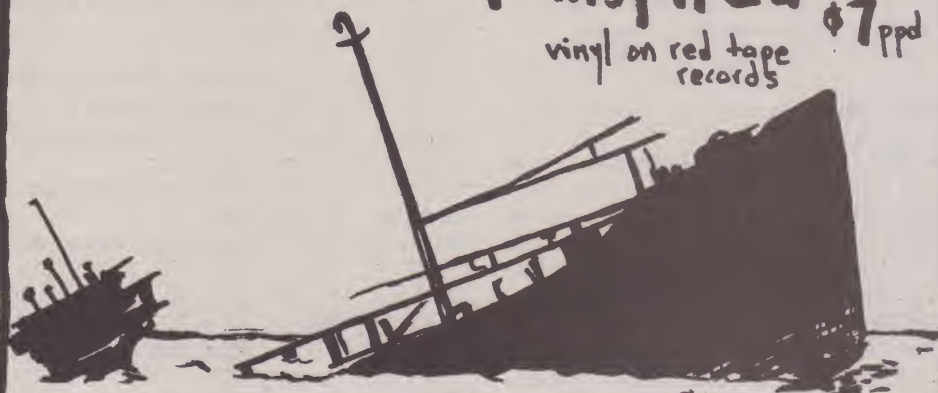
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THREATENER



South Eastern Michigan's thrash residents Threatener bring quick bursts of raw power and aggression in short blasts that are perfectly suited for a sound-bite raised, attention deficit-disorder ridden generation. Rod McClain is on vocals, Mike Priehs on bass, Lucas Korte on guitar, and Steve Middlekauff on drums. I had the opportunity to sit down and talk with Threatener after a show with Khanate on March 25th, 2004 at Mac's Bar in East Lansing, Michigan.

— Interview and photos by Corey DiPietro

HaC: So what's the story, how did Threatener get together?

Rod: Well, Mike and I lived together about 3 years ago. I was in another band at the time, and I wanted to be in a band sort of in the vein of Negative FX. So we talked about it for a year, then we talked to Lucas, then we got a drummer who practiced with us twice maybe?

Mike: Three times.

R: Okay, three times, and then he decided that he had a different direction, and he took it. So for a while we were in some kind of a limbo. Once I was talking about a potential drummer to Steve, and he laughed, and then I said, "Well, would you

like to be the drummer Steve?" and he said, "Sure."

M: Then at some point, Lucas joined the band as well.

Lucas: Well, I got an e-mail one day, something like two years ago. Mike said, "Yeah we're going to start a band that sounds like Negative FX." So I said, "Cool, I'll write some songs I guess." And then it was probably another five or six months before we actually practiced...

M: Yeah.

L: ...then we only practiced like three times with a four-month space in between, and then we lost a drummer, then we were out of commission for another couple of months.

M: Then we've practiced another three times... since then... up until now.

HaC: So basically you guys started around 2001 or so?

R: No, its 2004 now.

M: It's 2004 now.

HaC: Yes, it's 2004. What other projects have you played in, in the past?

R: I was in a band that lasted about a year called Car Crash, with some other people around this area like Andy from Ruination, and Brad who was

singing for Premonitions Of War for a while.

L: I was in a band called The Parallax View for about a year and a half. Then we started Threatener, which was actually during the last five months that The Parallax View was around. After that, I started a band called Knee Deep In Shit, which I sing for. I'm still in that band now.

Steve: I started playing drums just for this band, I've never been in any other bands before.

HaC: Somehow I suspect that you're lying, Steve.

S: No, it's the truth.

HaC: Then what's that band I saw you playing in last night?

S: You must be confused.

M: You can just admit it.

L: Yeah dude, admit it.

HaC: You should at least admit the band that plays the bills, Steve.

S: I am in a band that pays the bills.

[Note: After much badgering, Steve finally admitted to having been in various other bands such as -Tion, John Cusack Attack, The End Result, and Saturday Looks Good To Me.]

HaC: The 7" EP that you guys have out is called "The Hammering." Rod, what can you tell me about the story that you have printed on the inside

cover?

L: Yeah Rod, you should explain the misspelled pronoun.

HaC: First just explain the story, then explain the error.

R: Well, the story, its pretty funny actually, the woman... I'm not going to explain the grammatical error, I'll leave that up to anyone to discover and dislike us for.

[At this point some drunk person starting banging on the windows of the car.]

S: This is going to turn into a noise project really soon.

R: Well the story... the woman and the man in that are actually my aunt and uncle, and that is how their relationship came to an end. And the third fellow, I think he was their upstairs neighbor. But it was a sad story nonetheless.

HaC: Alright, what about the lyrics? You seem to talk about things like dog piss, and vomit a lot?

R: I don't know that there is any vomit mentioned.

M: I think it's actually "dog piss and dirt from the lawn?"

HaC: Well, I suppose that's for the listener to determine.

R: Honestly, I think most punk songs have already been written. And that's not to say that I'm treading any new ground, but I want to do something that's at least interesting to me, because I really don't have anything interesting to say about anything else.

HaC: Alright, tell me, what are you normally thinking about during your live shows when you pretty much go berserk?

R: Well I live such a stressful lifestyle outside of work, so I really need something to release my tensions...

S: Let your hair down.

[Rod is bald]

R: ...so to speak. It's more fun for me if people are really uncomfortable.

HaC: I think that's definitely true at a lot of shows where people aren't used to seeing that kind of energy, they tend to shy away from the band.

R: Exactly, I like that kind of tension.

HaC: Where did you end up recording the 7"?

M: Steve recorded the 7".

S: We recorded it at this practice space area in Redford, Michigan where I did a little bit of recording there for a brief period of time. It was really a terrible, terrible place.

HaC: Have you recorded any other bands at all?

S: I recorded recently a band called Life Set Struggle, who is also on 625 Thrashcore, for an upcoming split 7". And I've also recorded some other bands that are probably not ever going to do anything with what I recorded for them.

HaC: How has the response been to the 7", nationally and locally?

S: It seems as though its been getting pretty good press, but we don't really look at that stuff so much. I mean, we don't really care. It's great as far as we can see.

R: It seems like it's doing okay, and that makes us all very happy.

L: I've given some of them to my friends.

(Laughter)

HaC: How did you end up getting on 625 Thrashcore?

M: Sikander from Life Set Struggle suggested that I send a demo to Max...

S: ...and then he flew us out to California, and bought us dinner...

M: ...the rest was history. But seriously, I sent him a demo for the *Mosh Of Ass* demo 'zine where he does his reviews, and he apparently liked it. After some time he eventually got a hold of me. I think it was after the What Happens Next? European Tour; he came back, and emailed me, and offered to do something for us.

R: He's been really helpful with everything that we've wanted to do so far, and we really look forward to working with him in the future.

HaC: Is there anything else that you're planning on doing with 625 Thrashcore, or any upcoming future releases?

L: We're probably going to start working on an upcoming second 7" very soon.

M: That will probably be on 625.

L: And it will have more songs on it too, hopefully.

R: This one will be four sided.

HaC: A double seven-inch?

R: I'm sorry take that out.

HaC: Absolutely. Now, last winter you went on a short mini tour. How was that?

M: It wasn't so much a tour as a short weekend excursion. We went to Pittsburgh, Boston, New Jersey, and Akron.

L: I hated it.

M: Yeah, Lucas hated it. All the shows went well, and the response was good, we had a good time.

HaC: Were the shows as you expected, was it different being off the home turf at all?

L: Kids actually danced at shows that we played in Pittsburgh and Boston. We had a really good response in those two places, like kids actually moved around quite a bit. They don't do that so much around here. Maybe they do more now that people have caught onto us, but for a while no one really knew that we were from around here, or had heard of us.

HaC: So you're definitely playing more shows now then?

S: Too many shows.

R: (Joking) Yeah, we're starting to overkill, get tired, and we're getting upset with each other. Sometimes I can't even really stand to look at people.

HaC: Now, tonight you played with the sludge-metal band Khanate, how did that go?

R: Well, Khanate, is probably our absolute musical opposite. Our set was ten minutes and their first song was probably around twenty minutes. It was an interesting variation as we usually play with fast bands. This was a really nice change of pace.

HaC: Was that audience receptive at all to you guys?

R: Yeah, I like to interact with folks. I asked them to move forward and they did, mostly. I ran into them a lot and they shoved me around. I think we might have provided a little more disturbance than people expected, and I like to achieve some sort of reaction from people. I would rather they leave than stand and watch in a passive way. Most of those folks stayed around and seemed to have some amount of fun... I hope.

HaC: Would you want to do shows like that more often, or are you better off playing with thrash bands?

R: Absolutely, I tend to like things outside of the fast hardcore realm a little more than anything

else. It's fun to play with other bands that have different styles. After a while, the faster stuff just all blends together, so it's always pleasant to be the odd band out from time to time.

HaC: I saw on the website a picture of Threatener brand 40oz. What's the story behind that?

S: We like to drink.

L: (Joking) That's the reason that I hate Threatener.

M: We just had some 40oz that we took to a house party show in Ann Arbor, and put Threatener logos on them, it's not something that we've done since.

R: We'll probably do it again though.

HaC: How did that show turn out?

L: Lots of broken glass.

S: Lots of broken everything, I don't think we're allowed to play there again.

R: They were really nice people though.

HaC: Lucas, you did the art for the 7", as well as all of the logos. It's called Deadsidedout Art, have you done anything for any other bands with that?

S: (Joking) Didn't you do that Metallica cover?

L: I've done a few things for a record label out of Belgium. I've done shirts for Municipal Waste and Life Set Struggle. I'm working on a split 7" cover for a Dead Bones Brigade/DFA split coming out on Still Holding On Records. I'm also supposed to do the Quattro Stagioni/Kent Brockman split, too. So yeah, I'm pretty stoked about that, I enjoy doing the artwork a lot.

HaC: Since you're playing more shows, are there any bands in the area that you'd want to work with or are excited about?

S: No, I hate music.

HaC: I would expect that of you, Steve. Are there any bands in particular that you guys listening to right now?

L: SOD.

M: Black Sabbath.

R: The Birthday Party.

S: I listen to Fred Thomas singing me sweet, sweet songs every night on the telephone when I go to sleep.

(Lots of laughter)

HaC: Are you planning on going on tour again anytime soon?

M: This summer. Hopefully it will be a full-blown west coast tour. Probably around two and a half weeks, so we can actually call this one a tour. Then maybe some east coast excursions again.

S: Full blown...balls to the walls. (Laughing)

R: One thing I expect to come from more tours is a lot more touching... Lucas.

L: This is why I hate Threatener.

HaC: Lucas you seem to get made fun of by these guys a lot.

L: This is why I hate Threatener.

HaC: Is there anything else you guys want to talk about or say at all?

M: I think we need to thank Max again for everything that he's done as far as helping us out with the record, as well as hopefully future records. Thanks also to *HeartattaCk* for the interview.

S: I want to thank Lucas.

R: Yeah, without Lucas, we would be um...

M: Penniless?

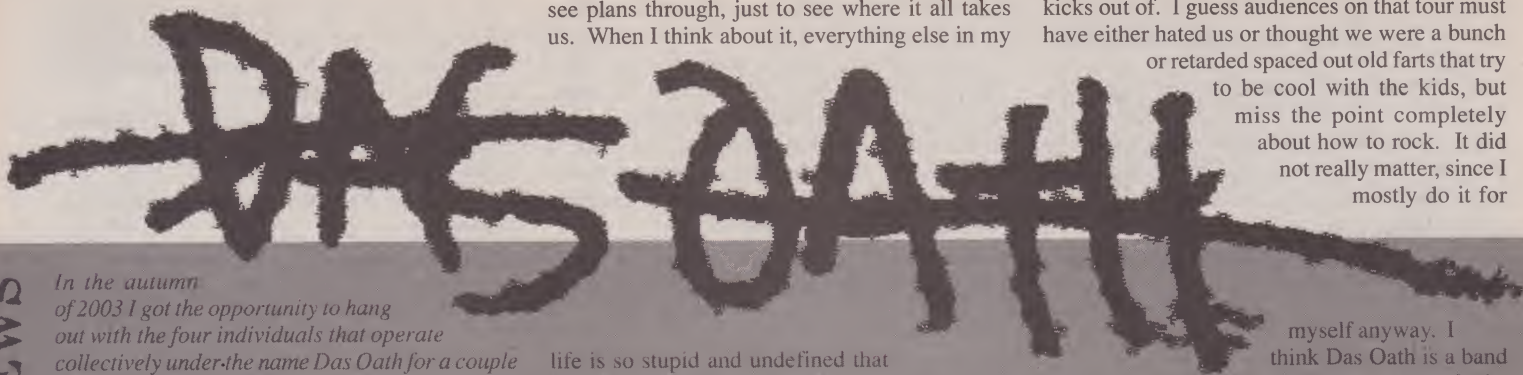
R: Three other people.

M: I'd like to add that our web page is at <http://people.emich.edu/mpriehsjr/>, and you can get in touch with us through there.

HaC: Okay, great, thanks a lot for your time guys.

see plans through, just to see where it all takes us. When I think about it, everything else in my

kicks out of. I guess audiences on that tour must have either hated us or thought we were a bunch of retarded spaced out old farts that try to be cool with the kids, but miss the point completely about how to rock. It did not really matter, since I mostly do it for



In the autumn of 2003 I got the opportunity to hang out with the four individuals that operate collectively under the name Das Oath for a couple of weeks. A somewhat unusual formation, if only because half of the band lives in the USA and the other half tries to keep their feet dry in the low lands at the North Sea shore. With very different backgrounds and interests music-wise, hardcore-wise and otherwise together they question hardcore's pretensions. They did so over the course of 5 years, touring from Scandinavia to Japan and from the Mid-West to Catalonia. They left us three records so far and recorded a new album, which for the first time will not be released through their own labels. Here is what two of Das Oath's members had to say to my questions, on the brink of a new episode in Das Oath's history. — Interview by Pytrik Schafrad; pytrik_sjm@hotmail.com

HaC: All of you are involved in a whole bunch of bands/projects. Please tell me what is your current favourite (of your own) and why?

Jeroen: I don't have that many other projects going on honestly. My other band Luger '39 is not playing or recording, so I consider that as dead. Besides that, I run Coalition Records which is pretty much consuming most of my time. But Das Oath is actually my only band right now. My favourite thing about it is creating music and playing live. Creating, to me, it is a challenge every single time. Mark and Nate live in NYC and Marcel and I live in the Netherlands. Whenever we get together, the timeframe in which we work to write, tour, and record new songs is pretty crazy. Like last November we had a little over 5 weeks to write a full length, play 17 shows in between the writing and rehearsing process, and then record everything at the end. If you are dealing with such short time frames to do everything it gets even more a challenge to push your own limits in the aspect of creativity, since we don't want to repeat what the band has done before. It needs to be a progress, and trying to make that happen has sort of become my favorite part, besides playing of course.

Mark: I'm most involved with Das Oath. I just want to play, not even play live so much, really, but just write songs. I always stress out about wasting opportunities, so I'm always pushing these guys to do more, more, more. Sitting around drives me nuts, so in the end I'm willing to go to probably outrageous lengths to

life is so stupid and undefined that it's nice to jump feet first in this. Then if we document it all, it has validity and I feel like we've accomplished something. I put a lot of pressure on myself, but the way I've been in bands for about four years now makes it really easy to get complacent since none of them are full time. As a result I end up postponing or ignoring everything else in my life just to play. I'm convinced that it's worth it and it's what I just have to do. Sometimes it's hard not to look at what I'm doing as fucking my life up by choice, but that's the way it is. At any rate, I'm into searching out ideas and preserving the freshness of making music—but I know it still isn't avoiding a routine and that frightens me. I think most people find out how to do something and they get stuck in the process of it until they burn out and get bitter. Usually they're the last ones to realise it and they just keep putting out lousy records. I'm always feeling that bands really need to break up faster than they do. For me, satisfaction is such thin ice and it's essential that everyone's functioning in the same mindset. To stay a good band you have to be like a couple that fucks insatiably. You stop fucking and everything else crumbles and then you can't even eat dinner together.

HaC: What's your favorite kind of audience and which kind do you hate the most? Do you like playing live at all?

J: Yeah, I love to play live and tour. Maybe because it creates your own small universe with a different energy than what you're used to at home. That different vibe and world is pretty much addictive to me. I don't have a favorite audience. I really like the intensity of small rooms that are packed when 80 people are in there. There can be something magical about those shows.

But this past January we toured with The Locust and

myself anyway. I think Das Oath is a band that has pretty much the same mindset when they play for nobody as when we play for 1000 people.

M: I dig the ones where the girls up front beg you to punch them in their faces. A lot of shows blend together, except when I chip a tooth or something. Sometimes I like playing live. It beats digging ditches for a living. For me it's crucial that I always make the right impression. Like for instance when Jeroen makes the decision to book us at straightedge shows I do more finger pointing off into space because those people need to rely on worn out clichés to stay reassured.

HaC: Is it harder or easier to play for people that you don't feel connected to at all?

J: I can't relate to people that are too focused on just hardcore, being pure or whatever it is. Sometimes people get too serious about hardcore and lose their sense of humour or interest for other things. I guess we are not the most typical punk or hardcore band. None of us really listen much to hardcore in our spare times. I like to play for anyone, as long as they are not uptight, expect us to be like them, or live up to their expectations. I guess my favorite crowd would be a bunch of crazy Rolling Stones fans in 1965 that are out there to demolish shit and go wild. I guess this means we're screwed!

M: I'm never connected to any audience. I'm no entertainer. If there's anything I can't stand it's inclusive music because it's loaded bullshit with anticipated reactions. I hate sing-along's, addressing crowds, and group hugs from self-assuming know-it-all's. Everything's always got to be so fun. I'm tired of fun. I'd much rather have people walk away saying we're total bullshit because we played for eight minutes and didn't say thanks and are still touring on the same old crappy record no one likes (but with a new cover, of course).

HaC: How much of a change is it for you guys to be on a kinda big indie label that Dim Mak is? Does being on Dim Mak mean that you have other commitments. I mean before you seemed to take things as they come. And not really make long-term plans. Did that change? I guess Steve

expects you guys to tour a lot to promote the album and stuff like that?

J: Steve from Dim Mak is a cool cat, so nothing really changed at all. The reason why we wanted to do a record with his label is because we know him for a long time and he always supported us.

A LETTER TO HEARTATTACK

COLUMNS IN POME COULDN'T SUPPORT SUCH A SHANTY FLIMSY SHANTY, SUCH A SCANTILY CLAD WITHERED WALL FLOWER FOR * UNREQUITTED PANTING. THE ACCUSED AND THE ADVISED CRACK UP SO NICE IF CHECKS CLEAR OUT OKAY ON THE FIRST TRY, NOT TWICE. OH ME OH MY, SO WISE! ANSWERING YOUR SELVES, THIS IS THE SELF-PROMO (WISE, HUH? WHAT'S HEARD NO ONE HEARS. PREVIEW THESE FULL LENGTH FEATURE PEERS, BURSTING MY GUT LIKE A BLADDER FULL OF PISS AND BEER. YOU KNOW I FEAR THERE'S SO MUCH MORE TUNING IN LIFE TO HEAR LIKE DIRECTIONS TO THE NEAREST BATH ROOM. TUNING, Cuz ALL THE TOILET PAPER I NEED'S RIGHT HERE.

Dillinger Escape Plan, and those shows were mostly huge. It was pretty much a challenge to see how our music translates on a big stage, and see if we would be able to get it across. A few times we sucked, but most times I really got sucked into the set, which is something I get my

Since we sold our souls to him, we haven't really been doing a lot of touring, but we're kinda waiting till the record comes out before starting to disappoint people with our live performances again. You are right, we used to take things as they come. Dim Mak changed a lot in that sense, we now take things as they come.

M: It remains to be seen. We went the distance with doing things ourselves. It became a hassle splitting duties because we all have labels and all want an equal share in how things are dealt with, but it wasn't working.

HaC: On the subject of touring: You've been around. What's your favorite country to tour and why?

J: Hmm, this is probably going to eat up my conscience. I guess the UK is pretty rad, but the English food is so terrible, that it definitely kicks them from the number one spot. German breakfasts rule, but the people are a bit stiff in most places there from either too much beer or too much straight edge. The Netherlands is always nice, because you get to see your friends and besides that it is the Fatherland. But that doesn't count. Belgium kids are pretty fanatic. The Midwest is all cool and the gang, but pretty hard to tour. But the folks are nice there. The east coast is a great spot as well as the west coast. BUT I think Japan was it for me, since those kids are out of their minds and the bands are amazing. Even with some of the difficulties we encountered there, it is totally a rad place that I want to tour again. It is crazy, mystique and a different world compared to where I live.

M: Any place with castle ruins on hilltops.

HaC: Which town do you never wanna go back to?

J: I think Memphis was shitty. We got there, the show was at a house and the promoter was not there. We heard that all these other bands cancelled, so we had to play by ourselves. After a stone age the promoter turned up and told us that he had no PA system for the vocals, and that therefore he might have to cancel the show. Mark asked if he had a megaphone that he could use as a PA. It was more of a cynical joke, but it turned out the kid actually had one, so we ended up playing in front of 10 people at most because the show was not promoted and the people living at the house didn't really wanted the show there and hated the kid who did the show. After the show we got probably only 20 bucks because no one really cared to work the door. We were pretty much anxious to get out of that town and get a hotel somewhere on the road, just so we would not have to stay with this stupid kid. Looking back we got sort of funny story out of it, but I never want to go back there, at least not have a show through that same kid.

M: I'll tell you, most places are right in between lousy and amazing. But it doesn't matter. Close company totally makes it.

HaC: What's your favorite music to listen to during the long drives from show to show?

J: Besides some 'in the closet' tapes that we cannot reveal to the unspoiled youthful minds out there, we all have our personal faves: Nate likes to listen to eighties hard rock and bad hair metal. Mark sticks to the weary and obscure politicized black metal bands. Marcel loves dub and wishes he was a black Rasta Fari dude. I listen to the old new wave stuff and wish I had written those riffs,

while the rest of the band wishes I would get a life. We have common ground in The Rolling Stones (until 1973 that is), Lou Reed, Led Zeppelin, The Beatles, The Kinks, The Modern Lovers, Television, Brian Eno, David Bowie, and Jimmy Hendrix. Basically anything classic!

M: Usually whatever it is, I obsess over it and then give up on it when the tour is over. Then when I hear it again months later it can remind me of tour and it make me happy again because tour is such a pleasant cave.

HaC: I heard you drove around in a bewitched vehicle on your last tour in the US and Canada? Tell us something about what it did to you and who do you think put that evil spell on it?

J: Former owner Jimmy, who we bought the car from for 250 bucks, forgot to de-spell the vehicle before we left for tour. It started out pretty cool. Nate and I drove the brick from New York to Chicago where we met up with Mark and Marcel. We crammed all our personal shit, instruments and merch into it and drove to Kansas City for the first show with The Locust. It was a horrific drive of 7 hours, but none the less a lot of fun. The third day we were in "Corntown 69" somewhere in the Midwest. Nate and Marcel were smoking a bum and noticed that the left back-wheel was crooked. Turned out the axle had bent. Of course we decided to continue the drive and played Minneapolis that night. After the show we decided to drive over night to the McCoy residence in Chicago. After an hour of driving we caught up with a snowstorm, that was pretty brutal. If some witch holds a death wish against us we got three warnings that night. One time we almost slipped into a cliff ramp. A little later we spun a few times 360 degrees on the highway with cars heading at us and the third time we slide 180 degrees all over the same highway. I was very happy we arrived save in Chicago. We continued driving the rest of the tour in the "death trap on wheels." One headlight didn't work after a while. On our way from Montreal to NYC the spell made us forget to watch the gas level, so we ran out of gas in the middle of nowhere. Luckily some state troopers of the nice kind helped us out. So nothing serious happened, besides getting almost killed a bunch of times in a car with an axle that was about to break.

HaC: Pick a band mate and tell a dirty story about him!

J: There must be a zillion stories, but I don't want unleash the dirt of course. Let's stay civil please! Code X in the touring manual tells us: What goes on tour stays on tour! A funny story happened during our very first tour. We played Italy and right after finishing the show we had to drive out to Spain, because the next show was in Barcelona. Sometime in the early morning we get into France and I see these electronic road signs that say "frontier ferme." My French is terrible, but I know that this means "border closed." The next gas station we fill up gas and I start to talk to a German truck driver. The dude tells me that mad truckers barricaded the entire border between Spain and France, because they are pissed off and that he is already sitting at this parking lot for like a week. I am like: "We're fucked!!!" But the truck driver tells me that the real small border stations opened up for civilians and that as long as we are not a truck they will let us through. So we continue driving on the freeway towards the border. At

one point the police had set off the freeway with marks to lead all traffic through small towns to Spain because the main border checkpoint on the freeway was still occupied. I look at Nate and without saying a word to each other we decide to pass the marks and continue illegally on the freeway towards the main checkpoint with Spain. Seriously it looked like if the bomb had dropped, because for 10 miles there was no sign of life around us. After a while there was a police helicopter circling around us. Eventually we made it to the big checkpoint. A guy from the border patrol comes up to the van and asks, "How did you guys get here? What do you want?" I tell him that we want to pass so we can play a show in Barcelona. The officer says that he is not in charge anymore but that we need to talk to the truck drivers. So we drive up to these mad truckers that look weirded out by our presence. I tell them that we are a rock band and all we want is to pass through so we can play Barcelona. I was totally surprised when they said, "Yeah sure, rock on!!" So in a mood of victory we pass the border and drive to Barcelona, just to find out after 16 hours of driving that there is no show, and that these stoned promoters thought the show was a day earlier. They felt bad, hooked us up in their house, cooked us amazing food, provided Nate and Matt Average (who roadied us on that tour) with weed and booze, and showed Mark and me this fucked up snuff movie. Matt did not watch it but almost had to throw up just by the sounds he heard.

HaC: How does the song writing process work for you guys? Can you tell something about the coming together of the last recording you did for the Dim Mak album?

J: Every time we recorded so far we all met up in Holland to write, rehearse, and record. Previous records were always written, rehearsed, and recorded within 5 or 6 days because we always were in the middle of some tour. We never had time to work out ideas too much. So this time we decided to work on the record for about 5 or 6 weeks. Friends of mine have this rehearsal space in a huge old warehouse in the harbor of Den Haag. We would go there every day and stay all afternoon to work on songs. The rehearsal space is an old cabin that they parked in the warehouse. It originally was used for road workers on the side of a road, and my friends made it sort of soundproof. The thing is really old, and because all these bands that rehearse there smoke cigarettes, hash or crack there is this sick smell that just won't go. So we had to use these perfumed candles every day in order to just being able to cope with it. Anyhow, before we got together to do this I had already worked out some songs, like six. But we wanted to have 14 songs or so. So for a lot of songs we ended up working at night at my house. Mark and Nate would make a fool out of me, until I would pick up the guitar and try to squeeze out some ideas. Than the next day we would arrange the parts and fine-tune them. To keep sane, we had some pretty pimped out cooking sessions and movie nights after the rehearsals at my house. It was a pretty intense experience.

HaC: Mark, what has changed most in your lyric writing over the years? Do you think you're better writer than you were, say, in the Charles Bronson years?

M: Anger in lyrics is an idea that's been so sucked up into nostalgia it's a separate entity from reality that caters to itself. I don't want to instruct anybody or offer advice on anything. I've always known that deep down I don't realize all the important things about life fast enough, and when I eventually do I just forget them anyway. Who am I? At any rate, I never really compare the stuff I've written.

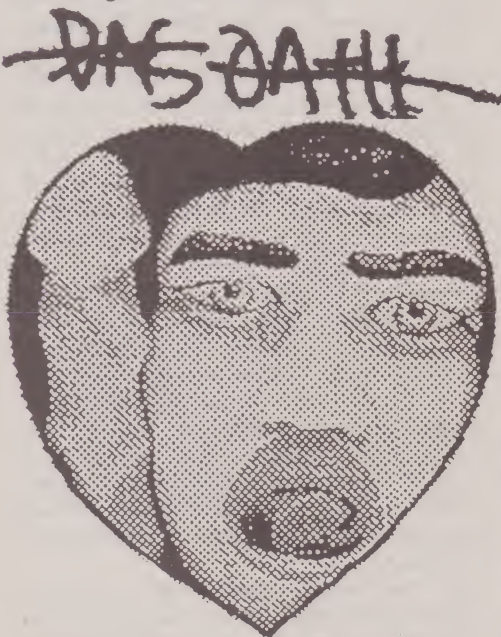
HaC: Jeroen, where do you find (or steal) all those crazy guitar riffs. And how do you plan to get away with it?

J: I can't tell you the recipe, man. But it involves bad food habits, a cocktail of red bull and diet coke, and an obsession for the *Psycho Candy* album of Jesus And The Mary Chain and the first three Killing Joke records. Other than that it takes just the right mood for song writing. I am not sure if I will get away with the riff nabbing. I hope Dim Mak provides us with a good lawyer when we get sued. Seriously, most songs start by just fucking around on the guitar. That is all there is to it. We're going to do this remix 12", on which we do 2 or 3 new songs that will get remixed on side B by Jeff Tweedy. I have one song completed for it, which just started as an idea when we were on tour. You end up with so much time in between the shows, that you just fool around on the guitar sometimes, and that is where ideas start.

HaC: To finish things up a little question on art work. All the releases so far have pretty special artwork. The 9" even brought some controversy in the scene. Something I do not want to get into (again), but which makes me curious about what we can expect for the new album?

J: That is Mark's department. He is the person that creates all visual aspects. All I can about it is, that it is good stuff. The CD booklet of the record is 16 pages of nothing and everything at the same time.

M: Record art is as important as the music, they must go hand in hand conceptually. Like I was saying before, I don't need to wear around a message to feel substantial. Why would anyone need guidance from me? The art for the new record's implications are subdued to almost the fullest degree.



Contact Das Oath at: www.das-oath.com

MISCHIEF BREW.

A Taste Of The Mischief Brew: An Interview with Erik Petersen

Don't let the acoustic guitar fool you—Erik Petersen is punk rock. The first time I saw the Philly-based folksinger was at an anarchist festival in Boston, MA. At that show he played amazing acoustic versions of two Jawbreaker songs. But it's not just Erik's punk roots that make him punk rock. His uncompromising approach truly embodies everything that punk should be about while simultaneously pushing the boundaries of its definition. Erik's beautifully crafted songs are laced with a rich tradition of resistance and folklore. Some of them sound as if they were composed on a rebel pirate ship centuries ago and are just now uncovered for our enjoyment.

In the liner notes of their split record, folksinger Robert Blake recalls the first time he saw Erik play these songs: "In the same room where I had used a PA system, Erik—with hoarse voice, acoustic guitar, and his incredible songs—churned the room into a ruckus, without amplification. He blew me away." Blake continues: "Many performers can shake a room with charisma and energy but Erik's songs themselves drive the hands to clap, the feet to stomp and the ears to lean and listen." Anyone who has seen him can testify to this description.

I had the pleasure to see Erik play again last summer, first at a club in Cambridge and again the following evening at a house in Hadley, MA. After the latter show ended I got to sit down with Erik and his dog Jackson to discuss his music, his trade, and his new record label, Fistolo Records. It went like this... — Interview by Matt Dineen

HaC: Do you want to start off by saying a little bit about the history of your musical experience? What are your influences? How did you get involved with songwriting and performing and stuff?

Erik: Yeah. Well, what brought me here? Let's see... Well, grew up listening to all electric music, never thought I'd end up playing the acoustic guitar. You know, it was your basic high school, punk rock story of disillusioned, white, middle class boys playing punk rock. Had a band called The Orphans; that was a blast. It was awesome. And when that fizzled off I dabbled in different bands and ended up just playing the acoustic guitar just because I didn't have anybody to play with. I started to do what a lot of people did when they were getting into punk. I envisioned what folk music sounded like and I played my version of it. So, it was funny to hear a lot of the early versions of what I thought were folk songs. I thought they had to sound a certain way. Not realizing that they could sound a million different ways. And so, yeah, I just started doing this and started listening to any kind of old music I could get my hands on. Anything. From Woody Guthrie to Pete Seeger to Levellers, Chumbawumba, and The Pogues. Any kind of political folk, and it's a wild world of political folk out there that I have barely tapped into. So that's what brought me here.

HaC: You sometimes go by the name Mischief

Brew. Does that have any significance?

E: Yeah, it's kind of funny. Through this whole experience ambiguity has followed along, not by choice but... maybe it was from not ever saying who I was but everybody got my name wrong. Like, I was Erik Peters, I was Erik from Philly, I was... so many different things. Erik Orphan, because my band was old band was called The Orphans. And it's funny because what happened was I ended up doing this tape, this 8 song demo of stuff like I described before: Poguesy, political folk-punk. And released it ourselves. We dubbed our own copies and sold them. And on the side, on the spine of the tape it said: "A Taste Of The Mischief Brew." So people just started writing that on fliers. So I didn't even name it. I mean I did kind of name it, but it kind of took off from there and people prescribed the name to me. They named me, which I thought was neat. And to this day nobody ever gets the name right. Whether it's Erik Petersen or Mischief Brew, people spell my last name wrong. Rather than fight the ambiguity, I embraced it. It kind of follows me everywhere.

HaC: It seems like there's a relationship between the folk influence and the punk influence. Last night you played in a club with hardcore bands and tonight you're at this house show with folk singers. What's it like existing in both of these scenes?

E: Yeah, I feel like it's definitely become more acceptable these days and I find that everywhere. I don't think it's a coincidence and I don't think it's a trend either. I think it's somewhere in between. It's pretty well accepted and people are doing it everywhere. Not because it's easy but if you think about it, it's hard to do DIY shows. It's not easy to do. You know, it's hard to find a space. So I just think that people might start an acoustic band because you don't need a lot of set up, you don't need a lot of volume. So maybe a lot of punk people did exactly what I did. They just decided that you can have just as much politics and anger in acoustic music as in loud, fast, punk music. It's not something that's just determined by volume. It's determined by the passion in the music. Early in my playing, I played some shows where it didn't go over well at all. People were like, "What is this hippie shit?" But now, people are just really open-minded about it. There's a lot of people doing it, which I like a lot. It makes it interesting because everybody's got their own version of what it is. Just because it's acoustic doesn't mean it should sound a certain way.

HaC: It seems like a lot of your songs are pretty political but I think they have a lot more subtlety than most political singers and bands. Can you talk about the way you get a political message across in your songs?

E: Through subtlety? Huh. Interesting. Yeah, I think it can be said in many ways. I think it could be totally blatant or it could be kind of masked as sort of a story. I like writing songs that tell a story that don't force the politics...not that there's anything wrong with shoving the political message in one's face, if need be. It could be a

song about the sea, or a story about the sea, or something that tells a story of people rising up. It doesn't have to be laid out for you in this linear way. A story captures someone; it means so many different things to different people. And in the end, you're surrounded and you can't escape the message within. To use one of my songs as an example: "Dirty Pennies." You have a boy who helps this homeless woman. The homeless woman tells him stories in return. He grows up to become a cop. And he ends up being a cop that chases her out of town, saying "Move along," as they've said to tramps throughout history. The listener is surrounded by a story that lots of people can identify with. They might feel a different way about homelessness than you. They might have different issues, they might not agree with you politically. Yet, a story-telling song like that, folk music essentially, can appeal to so many different people and it's much more universal. I find that to be an interesting tactic. It's like going undercover or something.

HaC: Obviously this isn't how you make your

living right?

E: (Laughter) This is truly secondary.

HaC: Yeah, can you talk about what you do to make ends meet? How do you find a balance between being able to create music, doing what you love to do and surviving in this world?

E: Yeah. I actually, I'm a carpenter. So I have a pretty steady deal. And I have to say generally I like it and I think...

Jackson: Urrrgghhh.

E: That's my dog snoring. But yeah, I always knew that work was something that I wanted to do. Not that I wanted to do it, but I knew that I had to do it in some form. So my goal was to find something where it wouldn't just be a one-sided deal that like, I'd give you my labor and they'd give me money. Not only do you get money but you get a skill, so that at any moment you can go away, go off on your own and you have this skill, this trade. And I think that, it sounds a little cliché, but it is a dying craft. Not to be romantic but, you look at old construction, you look at old carpentry and it's so impressive. It's so impressive to a lot of people, it appeals to a lot of people. And you think, how

could people do this with the tools they had

then? And now we have the tools that can do anything, and it seems like people are just doing the cheapest thing, the lowest common denominator. They're doing cheap crafts and every house ends up looking the same. So it's really frustrating as someone who wants to do good work and good craft. But everywhere you look it's like a façade, like styrofoam houses almost. So, I always wanted to do something where I could use my hands because I feel like that is just something that I can always keep with me. And then at the same time, it's nice because I spend just as much time doing music. It's not just: I have a job. I can support music through doing carpentry and jobs like that, which is nice.

HaC: So where are you headed now? You're doing this tour. Do you have any new recordings coming out or anything?

E: Not at the moment. Only dreams. Yeah. Well, we have a small label right now, my girlfriend, Denise,⁹ who's the other half of this, and I. Mischief Brew is not just me, which is always why I didn't want to keep it as Erik Petersen because there's no project that's purely one person. This project is two people. At the moment it's two people, it could be more in the future... collectively run. So yeah, we started a label, Fistolo Records. We're good right now. We have a couple of CD's and stuff that we're totally psyched about. And it just takes off from there.

I want to do LP's. I can't wait. It's wide open. I have the next two records totally planned in my mind. I have enough songs to fill like four records. So it's just a matter of getting into the studio and buckling down and focusing.

HaC: Are you guys looking to put more records out by other musicians on the label?

E: Yeah, totally. Absolutely.

HaC: Do you think it it's gonna be more folk or more punk?

E: Right now it's kind of folk by default. We don't want to stay limited to any style of music. It's ended up being what it is right now just by chance actually. There's no reason why we couldn't do a crust record. I'd love to. Absolutely. I listen to all different styles of music. It's weird, I don't even listen to a lot of political folk these days. These days I just find old, weird records in antique stores and buy them. I mean, anything's got value. That's just what my taste is now. Yeah, so we're doing this right now. We'll play anywhere, do anything. Like you said. Tonight, this was great. That's the great thing about acoustic music. It's adaptable to any sort of venue. It could be living rooms, it could be clubs. Anything.

HaC: Any last words?

E: Yeah, let me see... DIY. Folk the system.



For more info visit
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Interview done on 3/18/2004 by Rich Booher.

INTERVIEWS

MARKO - VOCALS
ALEX - BASS
PAOLO - DRUMS
MARC - GUITAR

HaC: So, you guys are about to start your third US tour, and you've been doing a lot of other tours recently. I was wondering if when you started this band, did you have any expectations that your band would be as successful as it has been? Did you think your band would have been able to do anywhere near this much touring?

Marc: No, we didn't think that.

Marko: Well, deeply inside we were hoping that we would get to tour around and release a lot of records, but we never thought we really would.

Mc: I can say this... We started out as some kind of joke. At the first two practices I was the drummer, and I would have never joined them if I didn't think it was a joke. I mean I didn't see any future in this band. (Laughter) Already, I think, after one month, we were asked for a show. And everything went really fast. We started having shows, doing demos, doing recordings, and it went bigger and bigger. And we never expected it. I never expected to play the US, Japan, and Brazil. I mean, maybe I hoped to play in Belgium or in Germany, but not all these other places. It's totally incredible, and I still cannot believe that people actually like us. It's really strange.

HaC: I was gonna ask this too—I thought the band was like a silly, joke band when I got the first two 7"s. I liked them, but I'm wondering how hard it's been for you to try to become a more serious band when you started that way. Do people give you much shit for that?

Mk: There was a point when we were going to change the name and start a totally different band. But we just thought, "Why not just keep the name?"

Mc: The name was already quite known and we were thinking about changing the name because we also changed our style a little bit, but it was easier to keep the name because we could already get shows with it, so we just kept the name. But maybe in hindsight it wasn't clever to do. Because we still are being judged by some people because we started out as a band that played a different type of music than we play now. But I mean, if you compare the Beatles or the Stones, they... (Laughter) Or also in the hardcore scene—I mean all good bands evolve. Some bands evolve in a bad way, but I hope that we evolve in a good way.

Mk: You can say that we were kind of a joke band in the beginning, but from the very start we always had political statements. Through all the humor and jokes, there was also a very clear political statement. That's one of the reasons why a lot of kids didn't like us.

Mc: And we're pretty fed up with the straight edge thing. I mean, we're all straight edge, but we're still being put on flyers as "straight edge hardcore."

Mk: No, "straight edge youth crew."

Mc: And that's totally ridiculous. We don't have anything to do with that.

Mk: We are straight edge, but we are not a youth crew band for god's sake.

HaC: There is another thing I was going to ask connected to this. You talked about how your style has changed a bit since you started. You have a third LP about to come out. How does that sound compared to your other records? So, is this your *Fire And Ice*?

Alex: Yeah, this is a lot of fire. We worked hard on this album, writing songs and practicing for the last half a year for recording was hell. We

practiced 3-4 times a week, and in the middle of that we did a tour of Japan for 3 weeks, so we basically practiced every day. The last 20 days before the recording, we practiced 13 or 14 times. As far as the band is concerned, we are very pleased with the results. I hope other people in the scene will like it. Compared to our last album, there are some more... in my opinion they're more intense songs. They're not all as fast. There are enough fast songs, but there are some songs that just slow down a bit more. They sound a bit more Black Flag-ish, or early '80s.

Mc: Well, we always thought that the production we had was a bit too modern. So, we tried to get an older sound for these recordings, which was difficult, but we did everything we could to get this recording. So, I think we have an old sounding record with modern production, or something. I played on the original amps from Jesus And The Gospel Fuckers and Agent Orange. The guitar player from Agent Orange, he let me borrow his original amp. So, I hope it sounds early '80s enough. (Laughter)

HaC: So, the new record is named *Bad Trip* and you told me that the song was about the drug war. Could you talk about that?

Mc: It's about the drug war which is not leading to less drug addicts, but more drug addicts. All statistics show that since they started the drug war that the rates of addiction went up.

HaC: The drug war where? Are the policies in Europe similar to those here?

Mc: The policies in Europe are similar to those in the US. For example, France is one of the leading countries in the drug war. All these French people come to Holland to smoke joints and stuff. This drug war is imprisoning millions of people for just smoking a joint, which is totally ridiculous, and not enough bands talk about this subject. Even though we are straight edge, I think that every body should have the right to do what they want with their own bodies.

Mk: I think he made a good point with writing an explanation for that song. Millions of people are imprisoned because of consuming drugs while others are getting away with rapes and real crimes, not even to mention the crimes of big corporations and shit like that.

A: Like terrorism, a la George Bush.

HaC: Have the drug policies in Holland been affected by this? I think coming from a country like the US, it is something of a mythical thing amongst a lot of youth here that in Holland people can get high legally. Do you think that the policies of other countries have put pressure on Holland to change Holland's laws?

Mc: The other European countries are pressuring Holland a lot to adjust their laws. But it's impossible in Holland. They won't do it, they cannot do it. Everyone is so used to this system. It's already been like that since the late '60s. The government knows that if they change it that they are going to have so many problems. They would rather have this system. And this system in Holland is proven to be the best system there is because we have the least drug addicts in the world, while we are the only country in the world where it is sort of legal.

HaC: You guys have some songs on your older records about wars and state aggression. Do you have any new ones for the new record about more recent events?

Mc: Well we never mention the names of the particular wars. In the '60s and '70s you had Vietnam, and in the '90s you had the first Iraq war, then the stuff in Yugoslavia. All these wars are continuing. I think it's better to keep it general because the situation applies to every war. We have a lot of songs about that. We also have a song about George Bush in which he's also not named directly, but if you read the lyrics then you will know that it's about him. It's about him being a liar, and promising stuff, changing stuff, and all of the time saying things and then denying it. Most leaders lie, but George Bush is incredible. We also have this song that Alex wrote.

A: Well, it basically is a comment on how US foreign policy works in general. They support all of the most horrible dictators as long as the dictators listen to them and do as they're told. They get the dictators into power by training them. The CIA basically trains them to kill and to get power. But then some times those dictators turn around and face their master. Then all of a sudden they become terrorists, or the worst thing in the world, while at the same time there are hundreds of other regimes that are being supported by money and everything that has to do with warfare, such as tanks and everything else. They're just as horrible, but nothing is being said about them because they deliver the oil, they deliver the cheap labor, they deliver wood, or anything like that. In the end it seems that the US always says, "Maybe we didn't do the right thing then, but we are trying to set it right now," but it's completely hypocritical.

Mc: I also don't think it's only the US. Countries that have any influence are playing those games.

HaC: It seems like for the recent wars that have been fought by the US, there has been much more effort to justify them in humanitarian terms than has been done before. And though it's not as if it's always been absent prior to this, but it seems as if it has become more and more the explicit reason put forth. Like, "there's no weapons of mass destruction, but look how great we've made things for the people in Iraq. We got rid of Saddam Hussein." I think that you all may have interesting things to say about this, but I wanted Marko to say something first, since he comes from Serbia which was subject to NATO bombing. And in the US, at least, when Milosevic was brought down shortly after that, there were a lot of people here who said, "Look, the bombing did all this good." I thought that it would be interesting to hear your perspective.

Mk: I think this whole thing with giving humanitarian reasons is something that began with the end of the cold war. After the fall of the big communist enemy of the US, they needed to find another term, another thing to call those guys. So, this terrorist thing works, and the humanitarian thing is connected to that. "They are doing bad, and we are doing good." This whole thing with Serbia and Milosevic was created by the countries around who all have interests. It's pretty much the same as all of the other war situations. Everything going on in Afghanistan and Iraq was connected to that, but maybe it was more difficult here to figure out what was going on in Serbia because it was happening in the middle of Europe and wasn't covered in the media as much. Everybody tried to wash their hands of it, but Milosevic was supported by the US and England

and all the European countries, so everybody had interests and everyone was just sitting and watching. All the UN troops were trying to act as peacemakers by supporting certain groups. The whole country was destroyed, not only Serbia, but Croatia and Bosnia, too. They are now dependent on the western countries who are rebuilding their economies as a way of paying back. This basically means that what western Europe and the US have done is they made colonies out of that part of Europe. This is what happens all over the world.

HaC: Specifically I meant to ask something else. I think that there are a lot of people in the US who think about these wars will make the people in the countries grateful for bringing down their dictators. Do you think people in Serbia and the Nato bombings...

Mk: If you mean to ask, are the people in Serbia thankful for getting Milosevic out? That's totally not true. The people there kicked him out. The bombing just created more hatred, and people were getting killed on both sides. Like I said, the economy was totally destroyed. Sooner or later Milosevic would have been taken out. There were resistance movements, and they are responsible for the revolution. That was already going before and after the bombing.

A: I think that it has a lot to do with what went on in Vietnam when there was a big antiwar movement, when there were all of these people here opposed to the war. Now when they go in, they try to make it seem like they're helping people. Marko is right, it seems as if with the end of the cold war they don't really have the enemy that was used to justify every war before. Now it's "terrorism" or "Islam" or "fundamentalism." They use that to go anywhere now. That is the new enemy now.

Mc: All of these countries, the US and the UK and others. They don't want to lose their power and influence. They'll do whatever it takes. They'll use whatever word it takes to justify their actions. A lot of the new songs on the new LP deal with how the mainstream media doesn't inform the public of what is really going on.

HaC: You guys have been a band for quite a long time. You've done a lot of tours and are about to release your third LP and go on your third US tour. What more do you think the band will do? What more would you like it to do?

Mk: Well the smartest thing to do now is to wait until they colonize Mars.

Paolo: My opinion is that there's not only America to play, there are so many places that we haven't played yet. Like when we went to Brazil, it was such a good experience. I didn't expect to see so many people involved in the hardcore scene. We have a project to go to Australia to play. It's going to be a new experience. Touring the US you expect to see a lot of people involved in the hardcore scene. But in so-called "third world" countries, you don't know what to expect. In my opinion, our goal is to go to some of those places. Play shows and meet people. I mean, the American tours have gone well. I think that slowly we're gonna hit places where not so many bands have been before. That's our goal.

Mk: I want to say that we have done 5 or 6 European tours, and we are going to do another European tour in about 8 months time from now. Also we are planning on going to Malaysia, Singapore, South Korea, and then we'll see after

that. I am sure that we're going to find another country where we can play.

Mc: It's difficult to say how far we can go. Because in the '80s, punk and hardcore was a different scene than it is now. Like, Discharge, when they put out their 7", they would sell like 50,000 copies or something. But those days are over. The scene is smaller, but better connected. You can do better tours all over the world. I don't know, we probably will never go commercial. So, I don't know if we can ever go any further sales-wise, or will never get known outside of the hardcore scene. Like, Black Flag and Dead Kennedys were known outside of the hardcore-punk scene. I hope that other people will know us, but I don't think it will happen. We have a lot of fun doing this, and it's great to hear that people like us so much. People are coming to our shows, and that's just incredible.

A: I want to see more parties. The last US tour, the best memory that I have from that is going after a show to this wild party where the kids from The Snobs took us.

Mc: It was an outside party in a garden. And they just set up their equipment and started playing. People were hanging from the trees.

A: We also always had fun in LA.

Mk: I want to add something. I am really glad that we are actually being supported everywhere in the world, but I still think that more than European bands deserve support. Like South American bands who are not getting the support they deserve. So, whoever is reading this interview, pay more attention. I know that Japanese hardcore is a big thing nowadays, but there's not only Japan. There are other countries that have great bands. I think that a lot of those bands also have a lot more to say, and they are much more honest in what they are saying because they are dealing in their daily life with the worst situations—wars, dictatorships, and all of those other things. Like, I'm a refugee from Serbia, and Alex is a refugee from Russia. We are living in the safe part of the world now, but those kids are still there. And they're creating their own scene, and singing about their experiences.

Mc: I would like to add one thing. About this question, how long are we going to go on, I just want to add shortly that it's getting a little bit too much sometimes. We don't live off the band. We do everything ourselves, and sometimes it's getting to be too much. Like we are getting too many e-mails, and sometimes we cannot handle it all. It's fucking great that we can tour and have gotten a lot of attention. But it's a pity that we have jobs and lots of other stuff to do. I wish that I could dedicate my whole life, but it's impossible.

Mk: This is true. We're busy daily for hours and hours, setting up tours, answering letters and I know that I was looking forward for the moment that we would start this last tour, so I could get on the plane and relax.

Mc: I say to people in Holland that I'm going on tour, and they ask how many shows we are playing. On this tour we're playing like 47 shows, and people say, "How can you do that?" But for me it's like a rest or a vacation.

VITAMIN X

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CHAINS AW

I caught up with Osaka's one and only band named after a power tool late January for an interview over a large quantity of Indian curry and lager. Here's what they wanted you to know about themselves, their music and their aspirations of world domination. — Interview and translation by Kevin Hunt.

HaC: First things first, please introduce your current lineup.

Masashi: Jerry O Thunder - throat, "Jet" Masashi - guitar, Araki - bass, and Kohei - drums.

HaC: How was last year's US tour?

M: A lot of fun. Seattle was great.

Jerry: San Francisco and Los Angeles were both awesome.

HaC: Who hooked you guys up with the tour?

M: Athena Kautsch from Six Weeks Records.

HaC: What was the best thing about the tour?

J: I'd say the way people totally got into us when we played.

HaC: Did you notice a significant age difference between US punks and Japanese punks?

J: Yeah, for sure. The US punks who we played to were very young and energetic.

HaC: What struck you as being the main differences between shows in the US and shows in Japan?

M: I guess the fact that you couldn't smoke and drink in a lot of places. Japan has less restrictions on those sorts of things.

HaC: Did a lot of kids come up and talk to you after the show?

M: Yeah, people were very open and friendly. Lots of kids wanted to take their photos with us. Everyone had lots of nice things to say about our band and weren't reserved or shy or anything.

HaC: Despite the fact that you have been around for so long, you seem to have suddenly become popular in countries other than Japan. What do you think has caused this?

M: Well, I've heard that we've suddenly become popular but I don't know for sure!

Araki: The US tour probably had a lot to do with it.

HaC: Perhaps you could credit it also to having better distribution now. So people can actually get hold of your stuff. Six Weeks helped out a lot too, right?

M: For sure.

HaC: Please tell us about your upcoming European tour.

M: We're going to Holland, Belgium, Germany, and Denmark. I hear that these places are cold.

HaC: Are you going to play with any interesting bands on tour?

J: Poison Idea in Denmark. Our final show of the tour is with them.

HaC: Jerry O meets Jerry A!

J: That's right.

HaC: Who is setting up the tour for you?

M: Noel from the Dutch label Even Worse.

HaC: Tell us about your lyrical content, Jerry. Are they personal lyrics, political lyrics, or other?

J: Well, I write mainly about my daily life and thoughts. Just general stuff that I feel inspired to write about.

HaC: Any political lyrics then?

J: No, none.

HaC: You will soon be releasing another EP through Even Worse to coincide with the tour. Any songs on the new record that stand out for you lyrically?

J: The first song, "Monopolized." It's about being honest with yourself.

HaC: Tell us about the song writing process in Chainsaw.

M: I write the songs at home strumming away on my guitar. Then the other members come up with their parts later in the studio.

HaC: (To Ikumi, Masashi's wife) Does he play the guitar everyday?

Ikumi: Yes, every single day while watching TV with his headphones plugged into his amp!

HaC: So Masashi runs Cry Records. Do you do this alone? What have you released so far?

M: Actually, it's something that Ikumi and I do together. We're going to get a little more serious about it soon. We're basically about releasing cassettes of bands. It's not something that I can make into a really big label. I released Chainsaw's Ever Live This Life cassette on the label.

HaC: How did you come up with the band name?

J: Well, it's catchy and easy to remember.

HaC: So did you or did you not cover Revenge Of Mongoloid's song "Hello Jesus" on a recent release?

J: We didn't actually the order of the songs on that split goes Chainsaw/R.O.M./Chainsaw/R.O.M. Someone else actually came up to us after a show and asked us this about that too. It's an R.O.M. song.

HaC: I believe that there was some confusion in a review about it. Anyway, do you play with R.O.M. a lot?

M: Yeah, quite often.

HaC: Who are some of the other bands that you play with regularly?

M: Paintbox and Mental Disease (Ikumi's band).

HaC: I heard that you enjoy a lot of non-punk music. What are some examples?

M: Progressive rock like Yes.

J: AC/DC.

M: I like Angus Young.

J: Led Zeppelin, Iron Maiden...

HaC: Do you have any other side projects going on?

M: Kohei, the drummer, also plays in Hurricane. Ikumi and I play together in Nothing. That's a two piece with guitar and vocals. We hope to release something this year.

HaC: I know that Hurricane is a raging hardcore band (that readers should check out!) but what about Nothing?

I: Hardcore punk.

HaC: Tell us about any upcoming Chainsaw releases.

M: Dutch label Even Worse and Belgian label

Way Back When are joining forces to release our European tour EP entitled, Monopolized. Four tracks: "Monopolized," "No Meaning For All," "Hit The Road," and "Live For Life." Hibachi label from Ohio are also going to put something out for us. We also have a bunch of tracks coming out on various comps.

HaC: How long has Chainsaw been going?

J: Since 1990. We broke up once but got back together again.

HaC: What differences can you notice in the scene now compared with ten or twelve years ago?

J: There're tons more bands around today and a lot more releases. It didn't used to be so easy for a band to get a record out.

HaC: What's your take on this? Is it a good thing or a bad thing?

J: I think it is good.

M: Hmm, that's a tough question. Venues have increased for sure. Less people at shows because the scene has diversified and you get one bunch of people going to one gig and another bunch of people going to another gig in a different "scene." It isn't uncommon to have a few different punk/hardcore shows happening on the same night and so the crowds tend to get spread around.

HaC: What are Chainsaw's future aspirations?

M: World domination!

A: That sounds nasty!

M: ...and a world tour.

HaC: Are there any contemporary Japanese hardcore bands who you'd like to recommend to overseas readers... Hurricane for example?

M: When we went to the US I was surprised that not so many people seemed to know about Lip Cream. Everyone seemed to be more into G.I.S.M. and Gauze.

J: And Fuck On The Beach.

HaC: Sub-cultural lesson time. Tell us about the Japanese "uchiage" or after-party.

J: After shows usually the bands get together with their friends and go and drink in an "izakaya" or drinking hall with food and long tables that can seat large groups of people. You can get lots of beer and food for around US\$17.

HaC: Any last messages for your fans?

M: We'll keep going and doing our best.

Chainsaw discography:

- 1990—First demo released
- 1993—Second demo released
- 1997—Ever This Life cassette album (Cry Records/Japan) Japan only
- 1998—No Need Welfare 7" (Dan-Doh Records/Japan)
- 1999—Nothing Will Change CD comp (Bloodsucker Records/Japan)
- 1999—The East Islands Of Hard Core Fighters CD comp (MCR/Japan)
- 2000—Louder Than God CD (Bloodsucker Records/Japan)
- 2001—T.T.M. CD split with Revenge Of Mongoloid (Shining/Japan)
- 2002—Believe CD (Octopasscut/Japan and 6 Weeks/USA)
- 2002—No Since 1991 Best Of Chainsaw CD (6 Weeks/USA)
- 2003—Just Need It 7" (Even Worse Records/Holland)
- 2004—Monopolized 7" (Even Worse/Holland/Way Back When/Belgium)

MORE NOISE COMING SOON!

e-mail: cry@post.plala.or.jp
<http://20p.zero-net.co.jp/data/chainsaw>

The Great Redneck Hope, hailing from Colorado Springs, CO are 4 dudes that fucking rule. I first met them when we played a house show together in Indiana in the summer of 2003. We became instant friends and played a 2 hour game of dodgeball with our other friends and their touring buddies Fed By Fiction. Then in early 2004 they stayed at my house for a few days and proved to be some of the nicest people I have ever met in my entire life. They are booking shows and getting ready for a 2 month summer with their good buddies (and my band) Bleeding Kansas. This interview was conducted via e-mail by Daniel Pouliot with Aaron from The Great Redneck Hope.

HaC: Please give the standard information like when your band started, its members, its history, etc.

Aaron: August of 2001 is when some of us suckas first got together. The band was basically an offshoot of a side project of a project band of a sex-kitten that Jeremy and Dan were in at the time. They recruited Derek and me shortly thereafter, and we've been cuddle-buddies ever since. We first toured in the summer of 2002 on a 7" that came out in July of that year. Subsequent tours followed. Now we are in a hotel room in Hammond, Louisiana and our drummer is begging me to spoon him.

HaC: You guys have toured a lot and most of them have been a blast, why do you think your upcoming tour with Bleeding Kansas will be the best tour ever?

A: Our upcoming tour with Bleeding Kansas will be the best ever because we've already titled it "Best Fucking Tour Ever 2004" tour, and we will manifest our rock destiny all over this zone. Also, Bleeding Kansas is awesome at handstands and that is required for taking the Americas by storm. Go Kansas! We're really looking forward to another long summer tour; we were out in winter and we're now out for spring and both of them have really been too short to get into things. We need to soak in that sauce. Marinate. You know.

HaC: What was the funniest thing that ever happened on tour? We want the juicy details!

A: There have been way too many incidents of hilarity to really give just one the justice it deserves, but lemme give it a shot. Okay, Dan once ate too much fucking fudge at the punk rock beach party and hallucinated. He was raving about unicorn plumbers and the interstellar stereophonic disco hippo. Also something about a galactic whisper lion. The evening ended up with all of us trying to do handstands. We failed and were chagrined. Them fudge be poison. Everything be poison. Ha. We quite seriously have a fuck-ton of fun every time we go on tour. We don't want to be one of those bitter touring bands who're trying to make a point by being as dour and rockstar-ish as they can. We have fun doing what we do, and we think our music is fun, and we're in this whole magical whirligig of a world to have a blast. Fun and funny things happen all the time. That's the wonderful thing about being away from home. Non-wonderful things include the following: our drummer begging me to spoon him.

HaC: What music do you guys usually listen to while riding in your disease ridden van?

A: We listen to regional Christian radio, because it's hilarious. We hope daily to find a tirade about

the corruption of the UN and stuff about how women don't have souls. Lately we've also been listening to The Paper Chase, Sage Francis, Between The Buried And Me, The Thrills, Ben Folds, and The Darkness.

Last summer all we listened to was Damone. We generally have one album we listen to relentlessly during a tour and memorize every word and every note of (and also to pledge to start of cover band of), to the general annoyance of everyone we're around. We like the air guitar. And also, we just cleaned our van. Okay, not really. That was just a lie to entice you to sleep with us.

HaC: What are some of your favorite places to visit and/or play whilst on the road?

A: We like certain towns because they are buckets of kick-ass, but we like other towns because they are wicked to play. In the all-around department, Providence is great, Boston is fun, and we always have fun in Seattle. Orlando was a blast, too. South Dakota is both scenic and chock-full of great shows. California was warm and comforting. Peoria has always been great to us. Wherever there's a hallucinogenic fudge factory is where we'll be.

HaC: I heard that there was a The Great Redneck Hope cover band from the east coast. I believe they are called Daughters. How do you feel about that whole situation?

A: We like Daughters. Both of us play short grindy songs that tend to be crazy, but so does John Zorn. We're mainly pissed that Lucero is ripping us off.

HaC: Why do you think you guys give so much time to the band and put forth so much effort touring and releasing CDs and such?

A: It's basically a matter of believing in what we're doing and having a great time doing it. We wouldn't do any of this if it made us miserable. We work really hard at this band, and we have since the beginning, and all of it is a result of us being fairly driven and ambitious people. We have jobs at home but most of us consider this to be our main vocation because we enjoy it so much. Getting to drive around the country all the time and play songs and meet and hang out with cool people? Tasty! Rock rules. Don't you know anything about being awesome?

HaC: What are some benefits you have come across from being in a band?

A: We once got free PB&Js at a show instead of \$1 PB&Js. Also, we once stayed up way past midnight and pounded some sodas. It's true: people really do treat you different when you're in a band.

HaC: Would you rather eat a bowl of diarrhea or drink a gallon of vomit?

GREAT REDNECK HOPE

A: No blood for oil. Next question.

HaC: Who is the smartest member of your band and why?

A: Me, because I'm typing. Oh, wait. No, never mind. Still me.

HaC: What releases do you have out as of now?

A: We've put out a few things. First was a 3" demo called "Cross the Line" that was four-tracked in Jeremy's basement. The recording sucks and it was comprised of the first songs we ever wrote and is a lot chuggier and less complex than anything we're playing now. It's rotten, to say the least. Copies are apparently still available in Europe. The first 7" is called Why Humans Think Computers Can't and is similarly icky and is out of print for good reason. Some comp stuff is out there, too, but good luck finding it. The newest thing is a full-length called 'Splosion! Unless you're a serious collector or dork or both, only 'Splosion! is really worth having.

HaC: Do you have any releases coming up?

A: We're recording our next full-length in May at God City and will have it for our summer tour. We'll also hopefully have a split with Bleeding Kansas (woo!) for that tour. There's also some more comp material coming out. We're always writing new stuff and always selling it to people because we're music whores.

HaC: Anything you'd like to add?

A: Here's an anecdote: Some kid came up to us after our set in Orlando and said, "X-mosh-x, dudes." He might have been making fun of us, and we're not a mosh band, but we blushed regardless. We're coquettes like that. If you wanna read about the wacky hijinks we get up to on the road, check the website and the tour diary. Alexander Graham Bell invented the telephone. My boyfriend works at the FASLube and we neck on the weekends and listen to Foghat. Dem panthers be poison. We highly encourage you to get sick, in the figurative rather than literal sense. Grind some rails. Also, like vote and read a book or something.

<http://www.thegreatredneckhope.com>
thegreatredneckhope@hotmail.com

THE ONE AM RADIO

The One Am Radio Interview:
February 27th, 2004 @ Pink
Mailbox House in Isla Vista, CA
by Chandler Briggs

INTERVIEWS

HaC: Okay, will you please introduce yourselves and what you play?

Hrishikesh: My name is Hrishikesh; I play guitar and sing, and do all the electronic stuff, like beat programming, sound manipulations—both live and on the recordings.

Jane: My name is Jane, and I play violin and saw, and sing back up.

HaC: Now, you've had other people contribute to the music in the past, right?

H: I'm the only permanent member, and for all practical purposes, Jane is a permanent member, but I've done tours without her. Other people have come in, playing violin. And on our new record we have Joe from The Wind Up Bird playing trumpet, and my friend Paul playing upright bass, who also tours with me sometimes.

HaC: How did you two meet up, and start playing together?

H: We both went to Yale together, and met through mutual friends.

HaC: How would you describe your music to someone who has not heard you before?

H: I usually say it is quiet, oriented stuff, with a lot of electronic elements.

J: (Laughter) I'm usually talking to people who don't know much about music, so I usually say its similar to Radiohead, to get them in the right arena of all music.

HaC: Where are you both from originally?

H: I'm from north of Boston, Massachusetts.

J: And I'm from Tucson, Arizona.

HaC: Why the move to California?

H: I had lived my whole life in the northeast, and partially, I just needed a change of scenery. I liked the music scene out here, and I was interested in the film industry...and of course the weather. It's so nice!

J: I actually started law school in LA, and came for The One AM Radio, too.

HaC: How would you compare the two areas, in terms of shows and the people involved in the music?

H: Los Angeles is pretty different from other parts of California, and the rest of the country, but its similar to other big cities, where there is such a saturation of bands—it just doesn't have the same feel as other scenes, because its so big. There is also a lack of all ages venues; it feels like less of a tight-knit community as the northeast, but I do get the feeling that there are other smaller communities, like Long Beach, that have more of that kind of scene. But when I lived in New York, where there is just so many bands and stuff going on, you just feel overwhelmed and hard to



get a foot in the door.

HaC: It seems like you play a lot of shows with a lot harder bands. For instance: Light The Fuse And Run, Reversal Of Man, Wolves, Hot Cross, and Pg. 99. How does that work out?

H: The most important thing for us is to play shows with like-minded people, and that doesn't always happen where you're playing the same kind of music. But that is incidental to playing good music, whatever the style is. A lot of those bands are friends of ours, and people who are coming from the same place as we are, in terms of our approach to playing shows and doing music that sounds nothing like us, so we end up playing shows together. And that's cool with me.

J: Its more fun. The audience is more open-minded, I think, than a lot of indie rock venues, bars or clubs.

H: Yeah, DIY is an ethic that is important to me, regardless of music. There are a lot of people who do stuff at that level with that mindset inside and outside of hardcore, and we happen to be people who are not playing hardcore, but it still happens to fall into the same philosophy.

HaC: Do you ever find it to be an obstacle in maintaining a fan base, or are the punk and hardcore audiences generally interested?

H: They certainly more open-minded than one might expect, considering the difference. It's a little weird, often being the odd person out at the shows, but people are usually appreciative that we are doing something one might not expect at a show.

HaC: What do you think your role is in the punk and hardcore scene today, seeing as you play with punk and hardcore bands, and release some of your material on punk and hardcore labels, like Level Plane and Alone Records? Do you think diversity is an important part of the scene?

H: If it demonstrates anything, and I'm not sure if it does, but being punk, I think, doesn't necessarily have to do with...

J: ...what you sound like.

H: Yeah... So if The One AM Radio is just a different side of punk rock, then that's cool with me.

HaC: You've toured all over the country, and soon Europe. Where are your favorite places to play and why?

H: Some of the places I've felt the most love are Alexander T's house in Reading, Pennsylvania (the Bass Mint), and the Diaper—which used to be called the Blood Diaper and the Ghetto Diaper—in East Lansing, Michigan, run by the Quinn brothers, Josh and Sean. We've had played great shows there.

J: We also like the American Legion type shows. (Laughter) And house shows, too.

HaC: Do you generally like to play shows at houses or venues more, or a mix?

H: I like being able to do either, and play a range. House shows like the one tonight are awesome, but it's also nice to be able to do bigger venues, too. I wouldn't want to have to choose between the two.

J: House shows have the greatest range; the best ones are probably the most awesome shows we've ever played, but then there are some houses that have no heat in the middle of winter, and they are burning part of their wall to keep everyone warm. (Laughter) Then there was one basement we played where there was a little piece of paper taped to a pipe running across the ceiling that said: "Don't touch. Asbestos." (Laughter)

HaC: At least in the United States, you book tours for yourself. Do you think that it is important to be able to do that?

H: I don't think it's *that* necessary... In the past I worked with a booking agent, and he wasn't quite coming from the same place I was, so it just tends to be better doing it myself, because I know what shows I would feel comfortable playing, and other people might not necessarily get that. But I don't think you need to book your own stuff to be true to "something." I know some people who don't book their own shows, and that works out better for them, you know? For now, it works out the best for us.

HaC: Do you find it hard or frustrating at all, or does booking your own tours generally run smoothly?

H: Um, it's pretty frustrating, but I figure that it's that way for anybody at every level—they will have problems. It's definitely getting easier with each tour. This upcoming one has had some trouble, but it's the biggest tour I've tried to book myself, over 50 days in a row. They are bound to be things that just come up, but for the most part this tour has been pretty smooth.

HaC: Okay, changing pace... You have tons of releases under your belt, including several splits,

an EP, and two full lengths now, on several different labels. How has your experience been working with different bands and labels?

H: It's been good. I've actually put out a lot of stuff myself, on Translucence, and before on this label I did with a couple of friends, called Garbage Czar. Overall, it's been a really good experience. When you put out a record yourself, you have a lot more control over it, and you know how you're going to do things, but it's nice to work with other people, too, and have someone else give their approach to it. Yeah, I've been fortunate; I don't have too many horror stories, or anything like that.

HaC: One of those releases is a split 7" with Jeromes Dream. That's kind of interesting; how did that happen?

H: It's the same thing as before, those guys were friends of mine, and they were really supportive of the music I was doing, back when The One AM Radio was just acoustic guitar and vocals. It was back when they were starting as a band as well, and when things began picking up for them, they invited me to come out and play shows with them, and that was great for me, because I was playing shows mainly just around Connecticut, and that gave me a chance to play out of state a little bit. So by the split came out, we had been friends for about three years, so it was more out of friendship and like-mindedness more than

out in late April—I believe its April 19th. We're pretty excited about it to come out. Greg is a really great guy and he works really hard at his label... Well, it's still a couple of months before it's released, so I'm a little nervous about it.

J: It's a little different from our last album, too.

HaC: For the nerds out there, what is the pressing information? (Laughter)

H: The first pressing is 500 on grey vinyl, and I think for subsequent presses we might change the color.

HaC: How is it different than you're past full length?

J: Well, there are some faster songs, first of all. I think before this record, people were able to pigeonhole us as a slow band, which is still mostly true still, but now there are some faster, poppier songs, and more electronics. Hrishi has been using ProTools to record, and has done some editing and cutting up the tracks. I think it's more...

HaC: ...progressive?

J: (Laughter) Yeah!

H: Like the last record, it goes along a wide range of songs, but hopefully it still retains a mood, even though some of the songs are so different. But like I said, we have other people playing on this record, besides just Jane and I. We also mixed it with a friend of mine, Daedelus, who does more

electronic and hip-hop stuff, so he's brought a perspective to it in the mixing stage. I don't know... it feels like a natural progression from the last album, but it feels a little more expansive.

HaC: Where and when did you record it?

H: We recorded it at "home," but that sort of varies. Some were recorded at my mom's house in Massachusetts in May 2002, so quite a while ago. The bulk of it I recorded in my house in Los Angeles. A few we did in Peabody, my hometown, with Paul on bass.

HaC: What do you have planned after the new record comes out?

H: Well, Jane is thinking about going back to law school—she took this year off so we could tour more and do more stuff with The One AM Radio. I'd like to keep on

working on things. I don't know... I feel like every time I finish a record, it could go somewhere completely new. So I don't know where it could go. We've talked about me playing more drums, my first instrument. So I might try to incorporate

more drums, more beat-oriented stuff, since there is some of that on this record.

HaC: One of your releases, titled *An Assembly*, was a do-it-yourself CD release from your website. What was the general idea behind that release, and why did you decide to release it online and not through a label?

H: We originally made eight of that CD as a present for friends, whose songs I really admire. I just sent it out to my friends whose songs I covered. The idea was just to do acoustic guitar and beat sequencing, just doing versions of their songs. They really appreciated it, so they actually suggested releasing it. And it didn't entirely feel right to do it as a regular release, since they weren't my songs. So because I had made this by assembling stuff from other people, I thought it would be cool to make something that mirrored that process, to put something up where people could make something out of it.

HaC: What is your general song-writing process?

H: Usually, I will write something from an idea for a line or two, and write the song along that, and try to make the story, or whatever, of that song around it. Once the basic frame of it is done, I will figure out the instrumentation of the song and then if there are violin parts, I'll write those. Then, usually we'll record the whole thing and edit it, Jane giving suggestions, and cleaning it up. Using that as a base, I'll write other parts around it, or write as I'm recording.

HaC: So you play violin, too?

J: (Laughter) No... usually he will hum or play the guitar parts to me. Sometimes, he'll go lower than my lowest string, and I say, "No, I can't play that." (Laughter)

HaC: So would you consider your songs lyrically based?

H: Well, I do have a handful of songs that are instrumental, and I'll continue that, but yes, lyrics are very important to me.

HaC: What are your lyrics about?

H: Well, they aren't directly personal, but I think of it more as a storytelling rather than a personal experience.

HaC: What else do you two do outside of The One AM Radio?

H: Well, I'm supposed to be doing a track with my friend for his upcoming album, on this label called Mush, which is sort of an experimental hip-hop label. I'm also working on a few other things... I'm not sure if it will be released as an actual record, but there is this band, 33.3, that Joe from The Wind Up Bird was in, who has some tracks that I will hopefully be recording that never got finished. They have a handful of songs in various forms of completion, so I'm basically going to finish those raw tracks.

J: I also do some photography. All of the album art is both our photography.

H: We've designed everything that we've put out; Jane's photography is great, so I've taken advantage of that. I've also designed some other bands records, like the upcoming Hot Cross/Lickgoldensky tour 7", and The Wind Up Bird releases, and some Jeromes Dream stuff.

J: Yeah, he does all of the Translucence stuff.

HaC: Is that your own label to put out your records, or how does it work?

H: Yeah, I would like to expand at some time, when I have the extra money, but I don't right now. (Laughter).



anything else.

HaC: Speaking of releases, you have a new LP/CD coming out on Level-Plane. Care to tell us about that?

H: Its called *A Name Writ In Water*, and its coming

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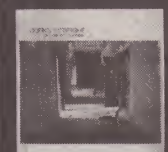
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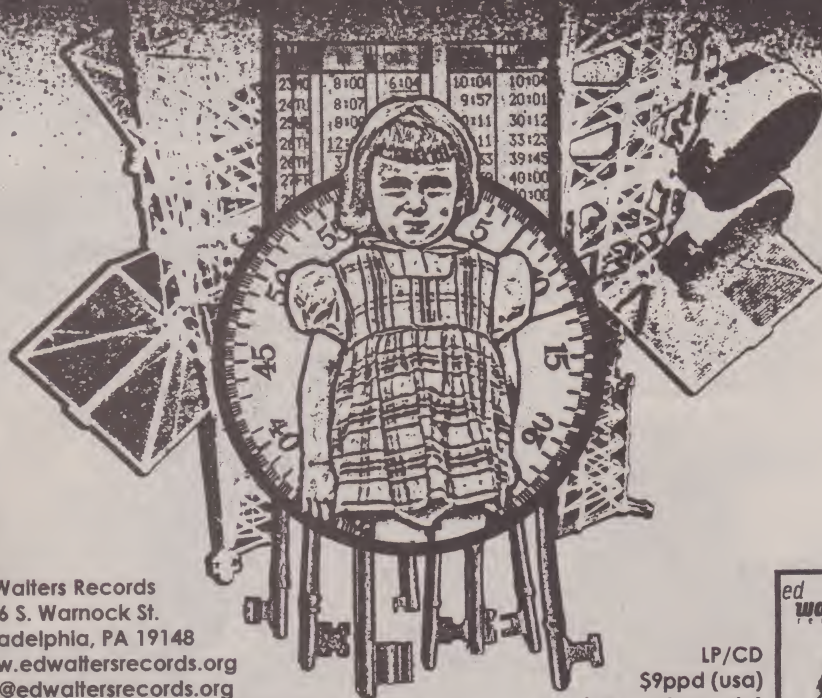
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- 23 minneapolis (@triple rock, w/misery)
- 24 rapid city, sd
- 25 missoula, mt (w/ass-end offend)
- 26 seattle (@2nd ave pizza)
- 27 PDX (@below zero)
- 28 reno, nv (the spacement)
- 29 berkeley (@gilman, w/look back and laugh, hue and cry, born/dead)
- 30 sf, ca (@the memlock, w/ludicra)
- 31 la, ca

JUNE

- 01 san diego (w/ballast)
- 02 santa ana, ca (w/paintbox, harto)
- 03 phoenix, az
- 04 el paso, tx
- 05/06 austin, texas (prankfest w/ paintbox, kylea, drop dead, born/dead, iron lung, BG, signal lost, more)
- 07 new orleans (@dixie tavern w/kylea)
- 08 nashville, tn
- 09 asheville, nc (@green eggs & jam)
- 10 richmond, va (@nancy raygun)
- 11 philly (some dude's house)
- 12 early: manhattan (@abc no rio)
- late: brooklyn (get drunk)
- 13 providence (@AS220)
- 14 buffalo, ny
- 15 pittsburgh (@mr. roboto)
- 16 columbus (@legion of doom)
- 17 chicago (w/forca macabra)
- 18 minneapolis (@triple rock w/forca macabra, ballast, misery)
- 19 milwaukee (no SME, w/forca macabra, 1905, ballast, despite)

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I have been going through the testing process to become a New York City Firefighter for over a year now. I am happy to report that all my tests are over with and I passed them all. So now I just have to wait to see if my number gets called to enter the fire academy. I am pretty proud of myself for getting this far but the scary thing is that the testing process is

the easy part. If my number comes up I will enter a grueling 3-month academy that is very difficult. I am excited and nervous, all at the same time. I have been training so much that I have lost 45 pounds. My old partner just graduated the academy and he told me: "I don't care how in shape you are. No one is ever ready for what they put you through." That's pretty much what everyone tells me. I figure I have been working hard towards my goals and if I want it bad enough I will come out on top.

I have said in the past that I hope that you can all feel what I am feeling inside over the last year. My family and my friends know how important this is to me. Since I was four years old this is all I have ever wanted to be, and now I may be only two months away from the academy. I am left with one thought running through my mind as of late: "What will I do next?" Meaning if this is the paramount goal that I set for myself and I am almost there what the hell am I going to do next? I feel as though I should be setting new goals. Should I get married and start a family? I want those things, but they will come in time. Do I go back to school maybe learn a trade?

As silly as this may seem to some of you it all kind of freaks me out. All my life I have never focused on anything besides music and being a firefighter. I play in a band and I am almost in the fire academy... if only I could have more hair everything would be perfect. I guess what I am really saying is that I never want to stop trying to better myself and be the best at whatever I do. I am also scared as hell to be so close to where I want to be.

I was transferred to Staten Island Battalion 22 not to long ago. When I first got here I was skeptical about the people in the new station. I wrote in a past column about how people on this job talk about horror stories in casual conversation. As if misery was a means of "getting to know you" to these people. I finally got fed up with the normal bullshit and decided to put some work in and turn this station into a place I could deal with. I enlisted the help of my Lieutenant to pool ideas and get things going. Lieutenant Soto and myself organized our ideas and went to our Captain and Chief to see what they thought. We were met with a shocking amount of support from our ranking officers. Lt. Soto and myself started off by getting all the people on the night shift to start cooking for one another and trying to get people to sit down together and eat. We would sit around talk and

eat; pretty soon you start to learn about one another. Instead of the normal routine that we do on our job, we were talking about music, families and things we have done in our lives.

We have made remarkable headway by uniting the workers. We set up a fund where we collect money each pay week and stock the station with food, it also goes towards helping co-workers that might be hurt and out of work or perhaps with a family emergency. We also made petition to reclaim portions of our building to use for the employee's benefit. I am looking into setting up a gym in one of the extra rooms with donated gym equipment. All in all people are really coming together and its very nice to see. I even made friends with this guy John at work that was always so nasty. John would never talk to anyone, but he came up to me while I was working on cleaning out one of the rooms for the gym equipment and was really excited. He was happy that someone else enjoyed running and he then asked me, "Are you listening to the Gorilla Biscuits?" So now I have a running buddy who enjoys running and listening to hardcore. For the first time in my life of working I am not the only hardcore kid at the table.

People are just organizing left and right. We started a blood drive. We are also collecting toys for children in hospitals; and collecting food, clothing and blankets for the homeless. Shit, if I had some bands playing you would think you were at a '90s hardcore show in a VFW hall. I'm kidding, but its just nice to feel like I am applying some of the things that I did at shows with the people I work with and making it work. Lt. Soto told me that if I leave in May at least I could know I made my mark. That really made me feel good, and I made some friends along the way.

Working on Staten Island, the actual work part of it is a different world from where I used to work. But out here instead of the shootings and stabbings, you have a hot bed of insane people and horrible auto wrecks. There is this one dude I get all the time. His name is Eric, and my man has problems. He believes that he "is a secret agent for the CIA, but recently he was injected with a double dose of death sealed by a kiss from a girl with herpes." It boggled me for a minute because looking at this guy you know that in his mind this is so real for him. I can't even imagine what it is like for him on a daily basis. When I talk about it I chuckle cause the story he tells is so ridiculous. But I really do feel for the guy.

I know everywhere you go there are people like this. I am not putting it down or making fun of it in anyway. What I am saying is that Staten Island has an over abundance of them. So I started asking around, it turns out that island used to have these huge facilities where people would just dump their family members who were a little off. But in the late '70s to early '80 some of these places started releasing "clients" or other facilities went out of business and forced these people out onto the streets. With no ongoing care these people are just living what they see as normal lives. But when they start acting out someone calls 911 to have them locked up again. This probably happens everywhere; maybe I am just noticing it more these days... I don't know.

Auto wrecks are pretty bad out here, too. I think auto wrecks are my new gunshot

wounds. At least once a day I climb into a bloody wreck to help cut somebody out. Better yet, now that the weather is getting nice, motorcycles are everywhere and no one knows how to ride them. Again this probably happens everywhere, but I think where I used to work shut me off to the rest of the world. So I know these problems are not localized to my world. But the senseless accidents where these people die or are critically hurt are just horrible.

Over the years I have really become desensitized to horror stories. It becomes harder to talk about them or even write about them, because in the long run they become normal everyday things to me. You get almost angry with the person crumbled up in the car because now I have to climb in why they cut this car apart to get you out. It is a silly feeling I know, but squeezing into that car and taking care of someone else isn't so exciting when a blowtorch is cutting the roof off, three inches from your face. Or the sparks from the saw cutting the steal apart are burning your back. This is my job and what I wanted to do so, you know what, I made my bed and I will sleep in it. I am growing up on this job. I wanted to help people at the worst times; I don't get to pick and chose the situations. I admit I get thrills from this line of work. It is exciting. I guess, what I am learning is that it's the senseless situations that I really did sign up for. No one will ever make sense of tragedy or emergencies. They are not static situations they are always moving and always changing like us.

Many people may not agree with me on the topic Affirmative Action but I really have no need for any clarifications. Scott Torguson wrote a little piece about something I spoke about on the topic. I will listen to anything anyone has to say. But I do have my own thoughts on the matter and I do not agree with policies. As far as a university wanting to diversify the student body, that's fine. But again I don't think that their ethnicity or gender should give them better standing. I just feel that it should be the best woman or man for the positions.

I know Scott you are a law student and or lawyer so you are far better versed in the actualities of case specifics. But I still need no clarifications, and in the case I made about the testing process for firefighter. Please tell me when it comes to dragging you out of a burning law office; do you want the kid that got there on merit and hard work, or the kid who didn't do anything but show up and check the right boxes on the application? You see, on this matter, I need no clarifications.

On the two university cases, I don't know everything—that I will admit. I will admit to not knowing everything about Affirmative Action policies at schools or work places. What I have said time and time again is that I only know what I see. If I see something that I don't think is right, well then shit I am going to say something. Scott, no matter what spin I have heard on this I just don't see it as right. But thank you, Scott, for taking the time to read my column and writing on the topic at hand. I am pretty psyched cause I really like all the columns in *HeartattaCk* and its nice to know that someone else is reading even if he disagrees. Thank you.

"Day in Day out... I did it for love"—The Hope Conspiracy

I love this life and I plan to do what I can with it. You are only as old as you feel and hardcore keeps me feeling like I am thirteen years old. Feel alive with high fives and stage dives. I am going to "stay young until I die."

Frank Stapelfeldt/115 Elmwood Ave./Staten Island, NY 10308-2637; pissinrox@aol.com

"LOVE IS STRONGER THEN DEATH...FOR THOSE I LOVE I WILL SACRIFICE" - 09-11-01 BOX 55-8087 never forget our 343 brothers. We will not leave you behind.

"I'm not afraid to say I care."—Torches to Rome PS: My band, Murdock, has some new stuff that we are going to record. We are all super excited about new music. We are also hoping to have some new records and what not out soon. We haven't put a record out in a long time. We have been stockpiling songs, but hopefully it will all be recorded and out soon. I am trying my hardest to get this Murdock/Yaphet Kotto split 7" out. I finally got in touch with the kid who has the DATs. Soon as I have them back I hope we can have this record out.



I AM THE LAW

Scott Torguson

For those of you paying attention, gay marriage has become quite an issue over the last few months. There are a ton of reasons for this, but I don't really want to spend too much time discussing them. I've heard people say that this issue should be pushed under the rug because it is just a smokescreen from the Bush Administration to distract us from Iraq, the 9/11 hearing, or some other gaffe. I don't buy that at all. Sure, Bush is trying to make this into a "wedge" issue, but that is beside the point. It is an important civil rights issue regardless of who uses it for what. I've also heard some people in the gay community say that marriage should not be issue because it basically means assimilation into the majority culture. While I think this is an interesting argument I still feel that the right should be there for everyone if it there for some. Much like allowing homosexuals into the military, I think that the right should be there even if not everyone is interested in taking advantage of it. Seeing the videos of couples while getting married after being together for years is enough to convince me that it is very important for some gay couples. That's good enough for me. Especially since marriage is not just a ceremony. There are a bundle of rights you get from the state government as well as a bundle of rights from the federal government with marriage that are very important for people in a relationship. What I want to discuss here is the different ways that this issue is unfolding in different parts of the country.

Over the last twenty years or so states have begun to adopt laws that limit the definition of marriage to one man and one woman. Contrary to what many want you to believe, these laws are not 200 years old but of a recent vintage. This means that it was perfectly legal for homosexuals

to marry before that time. Of course this didn't happen. There is no way to tell how many people that tried before the current laws were enacted. Most likely, those that did were turned away by the local county clerk and went on home, not protesting or taking it to court.

What happened in Massachusetts is that a few years ago a law was passed defining marriage as one man and one woman. A gay couple went to attempt to get married and was denied. They sued, claiming that constitutional rights were infringed upon. I've talked before in this column about the different levels of scrutiny that courts use for Equal Protection Clause issues so if you want a more detailed analysis you can search through your back issues. But I give a brief outline again. When a violation of the Equal Protection Clause is complained of courts will use one of three levels of "scrutiny" to analyze whether the law is constitutional or not. Strict scrutiny is used when a law discriminates based on race. Laws almost never pass a strict scrutiny analysis. Intermediate scrutiny is used for issues of gender where it is still tough for laws to pass, and then rational basis scrutiny is used for most anything else. It is not as cut and dried as I make it sound here, there are things that fall in between the levels, etc. One recent argument is where sexual orientation should fall on this spectrum. It seems at the moment that it falls somewhere just above rational basis scrutiny but not that close to intermediate scrutiny. Let's say that on a scale of 1-10 with strict scrutiny a 10, intermediate a 5 and rational basis a 1, that sexual orientation is a 2. In other words, discrimination against homosexuals is still perfectly legal under the Constitution for the most part as long as the state has some "rational" reason for the discriminating law (such as allowing heterosexual couples to marry, but not homosexual couples). "Public morals" is generally considered an acceptable "rational" reason to discriminate against homosexuals. In other words, plaintiffs need to argue that: (a) laws that discriminate on the basis of sexual orientation should be given a higher form of scrutiny; or (b) there is another form of discrimination at work here.

I believe that at some point both gender and sexual orientation will be given the same kind of constitutional protection as race gets under the Equal Protection Clause of the 14th Amendment. Unfortunately that point is not today. Most arguments for stronger scrutiny of discriminating laws against homosexuals have failed. This leaves attorneys to argue option (b). What they have come up with is an argument that restricting gay marriage is gender discrimination. Follow me here: By not allowing a woman to marry another woman while allowing a man to marry a woman the law is giving rights to the man that it is not giving to the woman. This is gender discrimination and thus the marriage laws should be given intermediate scrutiny. It is harder to make the "public morals" argument under an intermediate scrutiny analysis.

So, back to Massachusetts. The highest court in that state ruled that the marriage laws were in violation of the state constitution. Conservatives went crazy. I'm sure all of you have heard Bush rambling on about "activist judges." This is a load of fucking crap, in case you haven't realized. The analytical process I just

described is the standard procedure for analyzing claims under Equal Protection Clauses. This is what appellate courts do. This court wasn't doing anything other than what every other appellate court does. So talk about "activist judges" is simply a line of bullshit being fed by the Bush Administration since it didn't get the result it wanted. Their position is not only bigoted but unethical and dishonest as well.

So now the Massachusetts Legislature is trying to pass an amendment to its constitution that would do what the now struck down law did, define marriage as between one man and one woman. Once it is in the state constitution then obviously it is constitutional to discriminate in that way in the state. The courts will have to follow that decision.

In response to the decision of the court in Massachusetts, of course, Bush came out pushing for a federal constitutional amendment. If this passes (which I think is unlikely) then all states must follow it and there will be no way that homosexuals can marry unless it is repealed. Because it is very unlikely that this will pass, Bush is most likely using it to appeal to the new demographic of "NASCAR dad."

Kerry's democratic middle of the road position on the issue is that there should be no constitutional amendment and that states should be able to decide the issue on their own. While better than Bush on this issue, his position is still fucked. There are many parallels to interracial marriage here. In 1967 the Supreme Court decided a case called *Loving v VA* that forced Virginia to take the law off the books that outlawed interracial marriage. Until then states were free to have laws against "miscegenation." (A term I really hate.) Many people argued that the federal government should stay out of this and allow the states to decide on their own whether to allow interracial marriage. This is basically exactly Kerry's position. (As a side note, just because the court ruled how it did in *Loving* doesn't mean that the laws barring interracial marriage automatically get wiped off the books. They were rendered unenforceable, but some states (like Alabama) still refused to vote the laws off the books until 1999. (That's right, 1999.)

Even if every state decided to legalize gay marriage, as supposedly they could if Kerry had his way, this still wouldn't result in equal marriage rights. As I mentioned earlier, there are certain state rights that can be gained through "civil unions" or some other form of "lesser marriage." These might grant all the same state's rights as a heterosexual marriage, but there are two problems with this proposal. First, granting a "lesser marriage" with the same state rights still implies that homosexuals are not equal. Second, these types of marriages do not give anyone the federal rights (such as income tax breaks) that "true" marriages are given. Don't let Kerry fool you into thinking he is for equal rights here. His plan is discrimination and would not result in fully equal rights.

What has happened in Massachusetts, it should be noted, is the traditional way that laws are challenged as unconstitutional. Plaintiffs are harmed (denied a marriage license in this case) and then sue claiming that their rights are infringed on. The situation in San Francisco is interesting in that there doesn't seem to be much

precedent for the situation there. The mayor of San Francisco, who looks like he is about 25 years old, ordered the city to start issuing licenses to homosexual couples who applied. California has a law on the books specifically limiting marriage to one man and one woman. So technically, what the mayor is doing is illegal and not the traditional way to challenge a law as being unconstitutional. (According to punk rock icon Dave Smalley this means that the mayor is "fucked and should go to jail.") What the mayor claims is that the California State Constitution prohibits this sort of discrimination and that the constitution takes precedent over a state law that violates it. While he is right, his approach is novel and it will be interesting to see what happens with him. He could be fired for not following the law (it is not the mayor's job to interpret the constitution) but it is doubtful that this will happen. Contrary to what Mr. Smalley says, issuing marriage licenses is not normally a jailable offense so don't look for him in the slammer. This case will work its way through the courts the same way the Massachusetts one did. Hopefully with the same result.

This is a fascinating issue and hopefully it is worked out quickly in favor of equal rights for everyone regardless of sexual orientation.

In terms of my education, I am almost done with school. It went by pretty quickly after the first semester. I graduate in May then get to spend the summer studying for the bar. Of course people doing public interest law like myself do not have the advantage of being offered jobs at the end of last summer like those going to work at law firms. This means I don't know where I will be working yet. Bar applications are coming due and I have resumes out to seven different states. I'm hoping this gets taken care of soon and I can figure out which bar to apply to. Then the fun part—two months of bar review classes. Four hours a day, five days a week. Should be a great summer. Not like passing the bar after going into debt for law school and spending three years of my life here puts any pressure on me or anything. I won't be much fun to hang out with this summer, and will be ecstatic when I pass. (Notice I said "when.")

I don't know if any of you have noticed, but Epitaph has been signing all kinds of independent hip-hop. If you are like me you stopped paying attention to Epitaph around 1990 or so, after Bad Religion's *No Control* came out. Now they have signed some of my favorites from the underground hip-hop community: Sage Francis, The Coup, and Atmosphere (to a P&D deal). I'm not sure what this means or how I feel about it. I'm a little sketchy about Epitaph for a number of reasons, but one of them is that they put out horrible music. This is changing in my opinion. Of course their ties to major labels and shady business practices are still a problem, but that is a nice roster. What do the rest of you think of this? Are they just trying to capitalize on something they think will appeal to punk kids and cynically make more money or do you think that they really feel that these are important artists that they feel proud to release on their label? Send me your thoughts. It is interesting, to say the least. You can contact me at scott@tothemean.com.



In my earliest memory I am standing in my crib, holding onto the rail and looking out the window. Through the trees outside the window I can see the driveway, where the car with everyone in it has just driven away. I am alone, abandoned, left behind. I am crying.

I don't know how old I am in this memory, probably around 18 months to 2 years old. It may not be true that I was abandoned; I may have seen the car drive off but perhaps someone was downstairs, perhaps my mother was still there. When I was young we did leave the kids though; if my little sisters fell asleep in the car we left them sleeping in the car. One of my younger sisters was once awakened by a Santa Claus peering in the car window at her; she was terrified of Santa for years. It was a different time, it seems as though parenting was less fear based in those days.

Anyway, thinking about this memory makes me wonder what Natasha's earliest memories will be. They may be being formed now, she's almost 2. Will it make any difference to her, will it shape her adulthood, if she has happy first memories as opposed to sad ones? Is my ongoing struggle with a fear of abandonment connected to this early memory?

Part of the struggle around being a conscious parent is the constant questioning. I am consistently evaluating every little thing, trying to figure out how much it matters, what the possible impact on Natasha could be. When we were waiting for the bus and a crowd of 15 or so junior high kids got into a brawl, is seeing that going to affect her? Taking her to protests at this young an age, will it have an impact? One of the ways I try to determine an answer to some of these questions is by examining my own life. It gets deep, deeper sometimes than I want to go. I never knew that becoming a mother would involve such intense self-analysis. In my first 'zine I promised to write about what I learned about my mother by becoming one, and I find that I really can't write that. Because I send my 'zines to my mother, and I have no desire to hurt her, or to make her feel as though she fucked up or did a bad job parenting me.

I mean, I'm not sure if I have learned anything about my mother by becoming one. I've learned that being a momma is no more of a universalizing experience than, say, being a woman, or being from Texas. So things I'm learning about myself through motherhood don't necessarily apply to my mother. I do have a hard time imagining my mother being as utterly in love with me as I am with Natasha. That could be because she had four kids, or because she expresses love differently, or because she became a mom so much younger and had a less stable partnership than I have and so was more stressed

out. I just don't know.

And I don't know how much of the baggage and scars I carry are things that my mother had any control over. I examine the deep, deep hurts I carry, and most of them did not come from my mother. They came from judgmental family members, from intolerant community members, from a rigid school system. But could she have protected me more? Could she have somehow given me the strength and tools needed to be a misfit in an conformity worshipping world, to stand up for myself and to have an untouchable inner core? Can I give Natasha what she needs to be happy and strong in this damaged and getting worse world?

Examining every little thing I and the other people in Natasha's life do with her, say to her, is intense and I know it seems like overdoing it. On the other hand, studies show that how babies are treated in the first year shapes their brains. Babies who are touched, held and loved develop more of their brain. Studies show that young children who witness violence are irreparably harmed. These things matter.

What I strive for is a kind of relaxed vigilance. I know that every little thing has the potential to impact the rest of Natasha's life, and so every little thing is utterly important. I also know that I am just human, that all the other adults in Natasha's life are just human, we all make mistakes, and we all (more or less) survived our parents mistakes. So, I do my best to do everything perfectly while simultaneously accepting that I won't succeed at perfection and that trying will have to be enough sometimes. I also strive to help Natasha form a strong foundation by making it clear that she is loved unconditionally and by treating her with respect, which unfortunately is not how we are acculturated to treat our children.

It becomes increasingly hard to focus on the broad ideas behind my approach to parenting. There is a massacre going on in Fallujah (Iraq) as I write this. It is not being reported in the mainstream American press, but I visit overseas websites and it's bleak, bleak and terrifying. I filed my taxes already, and I am due a return, but I also paid taxes out of every damn paycheck. This means my hands are fucking bloody. This means I bear some responsibility for the over 500 dead and 2,000 wounded, for the dead, maimed and wounded children of Fallujah. And it's only the beginning.

I wonder what it will be like to have grown up in these times. Things are getting worse. The war in Iraq is changing shape and getting ever more scary with no end in sight. The USA is pissing people off left and right and it's hard to imagine there won't be some kind of retaliation. When I was a small child the Vietnam War was still going on, but it seems to have touched my life very little (my dad had a medical condition and so was not a veteran). But this current conflict feels much more global, much more intense, much more irrevocable.

Meanwhile, the domestic impact is frightening; it is less and less likely that Natasha will be able to go to college and less and less likely that it will make a difference either way. More and more, life in the United States is tailored for the rich and who gives a damn about the poor.

And although my family is somewhat class mobile at the moment, the most we can ever hope for is low middle class, which now means little prospects for anything but a life of relative constant struggle. It's not hard to imagine that by the time Natasha is a young adult the world will look like something out of the dystopian sci-fi I read to escape. Like something out of a Marge Piercy novel (He, She, It. Read it, it rocks.)

I feel a need to become better educated, to better understand what is happening in the world I inhabit, to read more history, more theory, more current events analysis. I feel the urge to read more science fiction, to think less, to bury my head in the sand. But the sci-fi I read just tickles my imagination in the worst ways, leading to darker and darker possible scenarios.

Despair is a weapon against us, against the people of the world. Despair is seductive and frightening, and sometimes hope for a better world seems ridiculous and foolish and unattainable. I've said it before, and I've been called overly sentimental for saying it, but being the momma to an amazing kid like Natasha is sometimes the bright spot in this nasty world, and it gives me a damn good reason to struggle on.



Hey all. I recently got an interesting email from a guy who took one of my writing classes at the community college. He was in a College Composition course and we've kept in loose touch over the last few semesters. He's an interesting guy and a bit more to the right than most. (He mentions below about his feeling about George W.) What's awesome is that he critically examines the world around him. He questions things. I know he questioned what I said in class and that was great. What follows is a portion of the email he sent me and then my response to him.

Hello there... I'm just burning the midnight oil, trying to devise a plan to single-handedly bring the president's pending vampiric bill to a grinding halt... To no avail mind you. *sigh* What do you think about this nonsense? I've been all for Bush from the start to nearly the finish here. But you know, one little issue that has the potential to cost a person an amazing amount of heartache goes quite a long way. I always thought we were a democracy, turns out if you throw yourself on the floor stamp your feet pout and throw a little fit our system can make for a good monarchy. What should we call him? King George the second? Long live the king. Yeah, I'm getting a bit sour at all politics actually... You know how the stadium bill here in Pittsburgh went. Now it's we the people who said, "No sir we don't want it" that have to pay for it, whether we use it or

not. People lose ground on all fronts including locally.

A lady I work beside recently had an issue come up where the business at the end of the block wanted to expand on their building and since they didn't have enough parking to accommodate this great new endeavor would just TAKE everyone's parking on the public street. And no I don't mean it's a public street and the business will just use it if it's available. I mean the public street would become parking by permit only and the homeowners would not be permitted to park in front of their own homes. Amazing, isn't it? They were up in arms about it, they fought it at the local courthouse or wherever the decision was made and lost. So their only salvation turns out to be it cost more to expand their business then they initially thought. So after the local town okayed all of this nonsense only for the business to say no, they wouldn't be interested in the deal. *shrug* To me it makes no sense, yes there would be more tax revenue from that business. However people pay taxes on their homes. And I'm sure when these people move out and I'm sure their very inclined to do so with no reasonable means to park their vehicle(s). I imagine real estate values will evaporate along with the ability to park closer then a block away. Meaning less taxes, right? Maybe you could shed some light on that. I'm just not seeing it, perhaps I'm missing something.

—T

Hey T! Great to hear from you... As for King George the Second... Yeah, I feel exactly what you're saying on every level. It's weird. I've always kind of thought of myself as an Anarco-Socialist or Anarco-Syndacalst. The Socialism is about helping each other out when asked... the Anarco part is about letting people live in peace and freedom when they DON'T want your "help." It seems more and more that the government is looking to "help" folks whether they want it or not. Take the incident with your workmates neighborhood. The government, even local (as you mentioned) seems MUCH more willing to extend the "rights" of the corporate or business enterprise rather than the original. I reckon it all dates back to the days of the big rail road trusts, when the Supreme Court handed down a decision that stated that corporations were entities that had the rights of individuals. That's still the way it's viewed legally AND politically. That's where the right wing pundits seem to park a lot of their ideas. They claim that any governmental law or regulation (from safety on down) is merely intrusion. In one manner of thinking, they're right on the money. I still would like to see safety regulations at workplaces, though! I mean, I simply don't trust businesses and corporations enough to expect them to do things that might cut into profit for workers' rights. I tend to think that the idea of restriction of governments goes beyond "intrusive regulations" in the workplace. There is an understated idea that we need this okay from authority. I tend to think of the individual as the authority. After all, they're the ones that have to work out each situation each day. And that's not to say that individuals won't make bad decisions sometimes and mess things up. It just comes back to that thing about laws. Ammon Henecy, a Catholic,

worker, Anarchist, pacifist, and vegetarian said one of the greatest things about laws I've ever heard: "The good people don't need 'em and the bad people don't follow 'em so what good are they?" I reckon it's down to people getting right with themselves enough not to rip each other off, or hurt each other or impede other folks liberties. I know what you're thinking, T! "That's Eric again... with that wishful thinking that people are going to come around." Well, I look at it this way... Which is more wishful? Thinking that politicians and cops are going to do exactly what it is that they're supposed to, never breaking their own laws and never oppressing anyone? Or is it more realistic to think that ordinary folks, on every level, can be capable of making those good decisions and not "oppressing" each other with lies, deceit, violence and general harm? Which group has more to lose? I think it about balances out. To be hopeful in a political system (be it a representative democracy, a parliamentary system or socialism or whatever) working is JUST as idealistic as being hopeful in the absence of a political system. It was great to hear from you. Keep in touch!—Eric

In related news, Spain recently voted in a Socialist Prime Minister. I don't know if this is good or bad. I want to think that it's a step in the progressive direction. I want to think that this brand of Socialism will be what I talked about above. I want to think it's more about helping and compassion than control and coercion. Time will tell.

Here in the US the beginnings of the next presidential race are forming. Kerry vs. Bush. Ugh. Keeping in mind that "no matter who you vote for, the system still wins." I (like every other person who thinks about voting) am faced with this question... Is four more years of Bush as bad as Kerry? We'll have to see. It's not looking bright. Having hope is probably one of the most revolutionary things anyone can do right now.

Here's a thought or two for you to mull over:

"You talk about your revolution, well, that's fine. But what are you going to be doing come the time? Are you going to be the big man with the tommy-gun? Will you talk of freedom when the blood begins to run? Well, freedom has no value if violence is the price. Don't want your revolution, I want anarchy and peace

"You talk of over throwing power with violence as your tool. You speak of liberation and when the people rule. Well, ain't it people rule right now, what difference would there be? Just another set of bigots with their rifle-sights on me...

"What's the freedom of us all against the suffering of the few? That's the kind of self deception that killed ten million Jews...

"Government is government and government is force. Left or right, right or left, it takes the same old course"

—CRASS, "Bloody Revolutions" from 1980

Soccer season in the US starts just around the corner. As always, up the soccer punx.

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This issue I am going leave the critical political and economic analysis that has come to be expected from *Shittalker*, and move to address one of society's more pressing ills. This ill is so horrid, that for generations it was stigmatized and marginalized, and society was that much better for it. This ill is so dangerous, that if allowed continued propagation, it threatens to shake the foundations of social discourse. This ill is the rise and acceptance of nerds. Now nerds have always been present on the edges of society, but today they are everywhere: on the bus, at work, in da club. It is really quite startling to realize how quickly nerds have infiltrated all manner of places. And it would be funny if it weren't so potentially perilous.

Allow me to take a minute to define the nerd. Certainly most people are familiar with the computer loving, socially awkward, black glasses wearing stereotype as chronicled in the aptly named *Revenge Of The Nerds* films and the "Fight for Your Right to Party" music video. While this creature was certainly a nerd, the stereotype in no way offers a definitive classification. The true definition of a nerd is a person who has become obsessed with one thing above all others, so much so that the person (nerd) is loathe to speak about anything else save this subject. And while tradition has held that these subjects be computers, Dungeons & Dragons, Star Trek and the ilk, this assumption is incorrect. No, an obsession about nearly anything can lead to nerddom. For example, that guy at work who always talks about the team and participates in so called fantasy leagues—nerd. The girl with subscriptions to *Venus*, *Soma*, and *Black Book*, the one who changes clothes faster than the weather (hint: she's currently wearing leg warmers on her arms)—nerd. The person obsessed with the gym, working out, personal trainers—fucking nerd. Can't stop thinking, talking about, or wishing you were smoking weed? Alas my friend, you are a nerd.

But how did I come to know so much about nerds? As much as I hate to admit it, for a short time in my life, I flirted ever so closely with nerddom. Luckily, I realized something was amiss and moved to rectify the situation. I often look back and shudder at these events. I provide these details as a warning of just how easy it is to become a nerd.

In the Spring of 1995, after several years of not knowing what I was going to be doing next week, let alone possessing any life plans, goals, or even semblance of direction, I decided to enroll in graduate school. I sought out a program whose subject was of great interest to me, Coastal Geology, especially its effects on development. I enrolled at Duke University's

School of the Environment, because it housed the Program for the Studies of Developed Shorelines and because Dr. Orrin Pilkey taught there. If that doesn't sound nerdy enough already, shit got worse once I actually started the program. Academia is nothing if not a breeding ground for nerds. While I once considered myself a fairly well rounded individual, I now found myself focused only on the shifting sand, coastal regulations, The Army Corps of Engineers, and the five experts in the field and the three journals in which they published their work. My fellow students were the same way, albeit about their own small slice of environmental affairs. Adding to mix is that Duke University and its students are horribly isolated from both Durham in particular and the real world in general, so even if I wanted to discuss, say, anything else but environmental policy, I'd be hard pressed to find anyone to converse with. Shit, even social events were built around academics. Hence the Friday seminar; where people drank beer and ate nachos while some grad student delivered a slide show updating us on their research.

Luckily, in the spring of 1996 I had an epiphany: Graduate school sucked, the shit was boring and alienating. I immediately decided to leave the university. I weaned myself of the academic life over the summer in Chicago, and soon was interacting in normal societal settings. (Okay, at least punk rock ones.) Hell, I even managed to go on a few dates. I had escaped the claws of geekdom, but I'll always remember just how close I was to becoming a nerd.

And why is being a nerd so bad? After all, most obsessions are harmless. Knowing the names of every character in the *Star Wars* cantina scene does damage to no one. But it does for a dull person make. Do you think I really want to hear about Japanese zombie movies again, especially when that's what our last five conversations have been about? Do I want an analysis of the Mets draft, followed by a thorough rundown of the batting order, ripe with statistical breakdowns so mundane it makes my head hurt? Okay, maybe once a season, but not every freaking week. Another discussion of your latest sexual exploits? Ho-hum. And how about the deconstruction of any and all given societal problems from an anarchistic perspective? How about, no fucking way.

So please don't become a nerd. I know it is so easy to slip into nerddom today, what with the internet offering a gateway to a community of peers just waiting to discuss every nuance of a given subject ad infinitum. But the world needs more people who can discuss and participate in art and punk and sports and sex and history and movies and cuisine and whatever. Simply put, the world needs more interesting people. So, please, don't be a nerd.

Show wise, it was quite the quiet winter here in Philadelphia, what with the extended R5 productions vacation and subsequent reorganization. Still I did manage to check out some gigs. No one took their jackets off for a very cold basement show featuring Bay Area super group Look Back And Laugh. KUK represented, dragging out former members of Interpus Inter and Dead & Gone for a furious old school assault. Opening and returning to four

piece glory were Sound Of Failure. The Amateur Party debuted their name at the Ethical Society, good East Bay meets DC sounding mix of shit there. It was a brotastick night of fun at the Trocadero when Pennywise hit town. The band was more focused then on their recent Warped Tour visits, though the set list was scrapped about half way in. Bush, Schwarzenegger, and "Dirty Pigs" all got dissed. I was disappointed there was no mad stage rush for the "Bro Hymn." I guess some people just didn't hear PW's message of unity, these hooligans started a post show sidewalk brawl that resulted in some woman's Coach knock-off getting tossed into the middle of Arch Street. I took a trip back in time for Vision at the Court Tavern. I think I saw the same show 15 years ago, with the same people in the pit. Hell, even original guitarist Pete Tabot was there, wearing the same Shades Apart T-shirt he rocked 15 years ago. A classic New Brunswick show. Saw the new line up of Denali, sounds like the old line up. That Deftones tour seemed to pay off, as the show unexpectedly sold out. I knew what to expect at the Ed Walters showcase: the show to start late and run long, plus lots and lots of talk about bikes. All right, 1905 did surprise me, as this was the best I'd ever seen them play. Also good sets from the usual suspects: Fighting Dogs, Del Celio, and Sound Of Failure. Philadelphia's Hail Social may not have any stage presence, but they do have a bunch of good songs. I saw them open for next big thing TV On The Radio and former big thing The Panthers. I missed both those bands as The Occasion's droning bullshit drove out of the Church and back to Frankford. Next time I hope to have a report on the new show space/church/wingnut assembly hall that is CODE; churchofdivineenergy.com.

Lates.—OB

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EVASION
Mack, the Evasion kid

What a new town, and what better way to kick its tires than a good show and a firm lie. In reverse order. Not the most clever way to sneak in: arriving at the back door with a box of vegan literature and a hole-ridden story—something about arranging it with the promoter in advance—and hoping they go for it. Roxie swore this worked. As an outreach coordinator for various collectives, she'd set up many literature tables, and was familiar with big show protocol for such things. Roxie knew a lot of tricks. One reason I was excited to have her as a roommate. But "showing up at back door with box".... we were better than this. And anyway, I didn't even like Le Tigre.

The promoter nodded, listening to our story—the one we were making up as we went. On the scale of originality, this was up there with "I'm with the band."—the most amateur of lies. So I couldn't blame him for mumbling something about "I'll see what I can do" as he walked away, then never returning.

Well we got in anyway, heads down

through the back door, but our dignity didn't make it so far. No planning, bad story, poor style—three corners of the Triangle de la Amateur. We knew better. Arrive without a good costume, or name to drop, or any plan at all, and etch your name into the shamed halls of Club Poseur, between the guy who had his friend let him in the fire exit, and the one who drew the blue stamp on in green ink.

I didn't know it then, but the man who'd denied us entry was Eddy Numbskull, of Numbskull Productions. A major promoter in my new town, and when I found out, well, I sensed an adversarial relationship brewing. With a hand in every mid-size show in town, the man stood to play a major reoccurring role in my life. One with reoccurring scenes: Me, sidestepping through the back door behind a cardboard cutout of NOFX; him standing over me, shaking his finger. Worthy adversary or wet rag? Tom vs. Jerry or Ferris vs. Ed Rooney? Who *were* we?!

Next time I saw him, I recall the chain of events as this: Me slipping behind a big potted plant at the Sick Of It All show, a woman I'd never met throwing up her hands, and Eddy trailing me out. Sure I didn't *always* get in, but that didn't make getting caught any easier.

I guess I got really wrapped up in going to the beach all the time, because I didn't see Eddy for many months. Though all his shows *were* within 5 blocks of my house. The shows came and went, often times while I passed by on my skateboard, but I'd never heard of Guttermouth, never cared for Lars Freidrickson, and the last time I saw The Locust they threw firecrackers at me. Not until a show this March did we meet again, a show for the only band worse than Sick Of It All. I have no idea why I went to see Against Me! I hate that band. Well they weren't getting my money, and when I saw my friend working the backdoor, I didn't take a moment to consider the effects of my next move on the DIY community and the continued sustainability of the punk economy. I only thought about how every woeful anarcho-scenester I'd met in the last two years came at me wearing an Against Me! shirt. Protest the point, but no one in an Unbroken hoodie ever called me classist for stealing a cantaloupe.

To pass the time, I set up a literature table, with information on some of the world's great injustices. There was a lot of leather in that room, and I had a few flyers about it. As a known ticket-evader with no stub, I'd been eluding Eddy all night but I looked up and there he was, walking intently, towards me! Let's get this over with, I thought. He slapped me on the back. Gulp. He leaned to my ear. Ack. He opened his mouth... And told me he liked my writing! We enjoyed a delightful conversation, exchanged apologies for past clashes, and agreed to a clean slate.

"It's fine," he said, "I do it, too."

Who would have guessed, the man who points to where you came from and says "out," is himself an experienced "gate crasher!" Two sides of the fence, one olive branch, and a few questions. A conversation with Eddy Numbskull of Numbskull Productions:

Mack: As a promoter, tell us the most creative techniques you've seen utilized to sneak into one of your shows.

Eddy: I have seen kids go to ridiculous lengths

to avoid admission... cramming into equipment cases, scaling barb-wire fences, offering sexual favors, posing as delivery or maintenance personnel. I once caught a group of kids that climbed a two story rooftop, unscrewed the screen of the ventilation vent and crawled 50 yards on their bellies through the AC ducts that dumped you smack in the middle of the woman's rest room. If they go that far and their desire to see the show is that strong I usually just let 'em slide. I love a creative break in, and reward most just for their efforts. But more often than not the techniques are bone-headed maneuvers that lack creativity. Every night you can count on at least one dip shit that has no stamp, no ticket stub, no ID, no clue, and still insists that he paid.

M: You mentioned when we met—that is, on friendly terms—that often times, when you're not putting on shows, you're sneaking into them. Tell us a triumphant success story (or two).

E: My passion for music is obscene. Having the entertainment capitol of the world, Los Angeles, as your playground gives you ample opportunity to whet your appetite. Too many stories to tell, but some stand outs would be crashing the MTV awards with Kinkos made counterfeits only to have Billy Idol make out with my girlfriend while I watched helplessly was worth a chuckle. Having Baby Spice's vocal coach honor my Judas Make-A-Wish foundation request and personally escort me to a choice 5th row seat at the Spice Girls concert. The Cure did a surprise ultra-intimate hall show in front of 400 fans and we duped a roadie looking to make a buck into walking us in and avoided paying him with a lost wallet story. A mere borrowed ticket stub got me within high-five reach of Michael Jordan at the 1998 NBA Finals. I jimmied a side door and entered Goodfellas-style through the kitchen which led directly to the backstage of the first KISS reunion show. Gene Simmons in mid-tongue wag even glanced our way with a look of surprise.

M: You book shows in that ethical gray-area of "gate crashing," booking mid-level bands (International Noise Conspiracy, Good Riddance, Alkaline Trio, etc.) that, while making a living, probably aren't getting rich off touring. What are your thoughts on sneaking into these shows? What code of ethics would you advise in a person's decision to sneak in/not sneak in to a given show?

E: It all depends on what kind of show it is... For the most part kids are not familiar with the amount of costs that go into putting on a show. Especially in California. Take your generic 300 capacity hall show for example. The venue rental alone is usually \$300-\$500, PA \$200, Insurance \$300, uniform security \$200... you're in a grand deep before you even open the doors, and that's without paying the bands. I know there are all kinds of ways to apply guerilla tactics to a show with minimal costs cause we have done more than our share of those, but its hard to pull those off on a consistent basis, and the bust is always just a concerned-parent-phone-call away. But if you want to do it legit, it costs dough and for some reason a lot of kids don't understand the economic hurt their gate-crashing applies to the scene. If it's a touring band, in a low cost room with a low cover I have zero-tolerance for kids sneaking in. By doing so they are directly stealing from the scene they supposedly support. We did shows at

the volunteer run, non profit club The Living Room in Goleta for nearly a decade and it would infuriate me that kids would try to barge in on \$5 shows. Now if it's a sold out gig and we know all the bills are getting paid, by all means necessary try to work your way in. I'm all for it. In fact I will probably sneak you in through the back. But don't take away from the shows that really need your support.

M: Share with us, from the promoters perspective, a few of the best techniques you would recommend for infiltrating big events.

E: Not exactly a technique per se, but the best attribute to possess would be confidence. Act like you belong, like you have been there before. Your confidence level or lack thereof will be evident in your speech and body language. Pro staffers can read into wannabe gate crashers like a book. Don't second guess your actions, survey the situation, then barge it. If you pace in front of a potential entry door for too long the guard will put a bead on you and squash your chances. Be persistent but swift in your actions. If you get caught be courteous to your captor and fess up to your wrong doing, sometimes they will let you off.

M: What is the number one mistake you see kids make sneaking into your shows?

E: Attempting on my shift. Actually our whole team is pretty well-versed in all the tactics so its tough on anybody's watch. Kids just aren't crafty enough sometimes. This isn't a multiplex, you can't walk backwards through the crowd. You gotta come strong. You gotta be confident. Flimsy stories will be sent back. We have heard it all before. Kids fold way too easily. Best way to get in is to avoid the drama and just be honest. Say look I have no money, I really want to see the show, I'm willing to help clean up after or whatever. That works.

M: Describe a few techniques you've used to get into concerts/events.

E: For the sake of sustainability I'm not gonna go into gory detail here... but I will provide a couple pointers. At the big rock shows security guards are manned at every crevice which would appear to be a bad thing but in reality it works to your advantage. Considering how much bullshit security guards have to deal with they get a measly wage and are always on the lookout for under the table action. Everyone has their price. You would be surprised how far a five dollar bill can take you. I have seen Morrissey, Bowie, Run DMC, AC/DC and countless others with a 5 spot.

For big festival shows like Warped Tour, admission is not even an option. Law mandates that there be 1 guard for every 100 patrons. I like those odds. There is simply too much ground to cover and too many people for them to keep track of who is who. For backstage amenities any cheesy Kinko's made laminate will get you by. A mere flash and confident strut will get you everywhere. There is a universal learning disability in all security guards that does not allow them to surpass a 3rd grade reading level.

An approach not often used but should be explored to greater extent is what I call "the humanistic approach." Just simply appeal to the event staff's compassionate human side. A creative hard luck story works. Sometimes small talk, chit chat will suffice. Security guards have hearts and feelings, too. The key is to respect

their authority—they like that.

For shows over 1000 capacity... any old ticket will usually get you in. The ticket takers tearing action becomes so boring and mechanical that they aren't even looking at the tickets they are taking. Buy a \$8 Ticketmaster ticket for some club show and use it to see the \$150 Madonna concert.

(Editor's note: Even better, get your friend who works at the record store to print blank Ticketmaster "test tickets" and save the \$8!)

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New Evasion book coming soon.



Beyond Voting: Anarchist Organizing, Electoral Politics And Developing Strategy For Liberation

Presidential elections are often the terrain on which radicals and anarchists debate the merits of electoral politics. This election season is no different. Social movements around the world and in the United States are declaring Bush's defeat at the ballot box a top priority. As radicals, we have consistently opposed the policies of the Bush administration and have mobilized our opposition repeatedly to the wars on Afghanistan and Iraq. We know that the Democratic Party shares the majority of the Republican Party's platform. Both candidates represent ruling class worldviews and institutions of domination. What do we do?

There are many discussions about how to vote out the Bush administration.[i] I want to urge us to step back and talk about electoral politics and larger questions of strategy. For anarchists, voting and electoral politics spark intense debate because they bring fundamental questions to the surface. How do we believe revolutionary transformation happens? How do we build movement? Where does power come from? How do we act in the world? Does our organizing matter? From there we ask more specific questions. How do we as radical organizers, left activists and anarchists relate to elections and electoral politics in general? Are the elections an opportunity for strategic intervention or a waste of time? At the heart of all of these debates is the question of strategy.

Questions of strategy are always on my mind. Where are we going and how are we going to get there? I want to reflect on my personal relationship to electoral politics as an anarchist, because I think the presidential elections often get us debating tactics when really we need to think about strategy. The essay is based in my experience, because the most useful anarchist theory and strategy is often embedded in our practice. It is not a coincidence that the most widely read and cited anarchist text in the US is an autobiography called Living My Life by Emma Goldman.

Often I am not even aware of the assumptions and commitments embedded in my

practice. I think we need to examine our practice so we can be clear about what our theory and strategy is in order to engage it and develop it. Our theory and strategy is embedded in our practice because we believe that the means lead to the ends, that how we engage in struggle is pre-figurative of the society that we want to live in. For anarchists, direct action is not just a tactic. Direct action is an expression of a deeper understanding of revolutionary transformation in which we take back our power and remake the world. Through direct struggle confronting institutions of injustice, we develop new understandings of ourselves and the world. These understandings help us build communities of empowerment, equality and mutual aid. Through communities of resistance we work to bring down systems of oppression in all their forms. By working to implement our visions of the future society into our everyday lives and in our counter institutions, we seek to build the new world in the shell of the old.

I have often heard the argument that you cannot be an anarchist if you vote or participate in electoral politics. Voting is a tactic. As a tactic I know it is connected to core values about power and decision making, but if we're to develop meaningful strategy all of our tactics need to be evaluated and updated where need be. I'd like to make a distinction about core beliefs and tactics or actions that express core beliefs. For me, anarchism is fundamentally based in a belief in the capacity of people to share power with each other and through relationships, families, organizations, communities and institutions build societies based on having power with people rather than over people. Power with people forms the base of societies organized on principles of self-determination, cooperation and justice. Many of our tactics have been useful in expressing our core beliefs, but we are far from being a meaningful challenge to the ruling order of domination and exploitation. I want to think about our tactics, strategies and theories not only in terms of how they express our core beliefs, but how they help move us to living our core beliefs in societies of millions rather than groups and communities of dozens.

Anarchist analysis of the state has made important contributions to revolutionary theory, particularly in the mid-1800s through the early 1900s.[ii] But our theory has remained rooted in the past and today it is often one dimensional and based in a deep mystification of how power actually operates. While proclaiming "smash the state," our analysis leaves little room to figure out how to actually make that happen. Voting and elections will not achieve revolutionary change. But this is not the point as no isolated tactic or campaign will. When our thinking about action is an all or nothing framework of whether this will smash the state or not it often translates into isolation: building countercultures, striking out once in a while and hoping the state will leave us alone. These countercultures are mostly young, white and middle class. This narrow analysis is unable to explain the complex experiences or meet the needs of most people in society. This is why many refer to anarchist scenes in the US, not anarchist movements, and why these scenes are often referred to as activist ghettos.

In practice, hundreds of self-identified

anarchists around the country are already engaged with electoral politics in a variety of ways. I know that thousands of anarchists and anti-authoritarians around the country vote. Even more engage and struggle with the state on issues of welfare, housing, tenants' rights, immigration, childcare, healthcare, prisoner rights, the death penalty, disability rights, education, reproductive freedom, queer rights, civil rights, taxing corporations, affirmative action, the environment, worker rights, US foreign policy, and regulating corporate power. But our analysis of this work is rarely discussed in print and is still largely absent from what is considered anarchist theory.[iii] If our theory is unable to help us understand and engage the reality of the work we are already doing, then it becomes a barrier to integrating the concrete details of our work into a strategy for revolutionary change.

We need an engaged praxis of theory, action and reflection. We need theory to help us understand the world and inform our strategy. We also need to reflect on our actual practices and the complexities of reality and update our theory.[iv] Historically, anarchists have been heavy on action and light on theory. For US anarchists today, life in the heart of empire creates urgency to end injustices committed in our name. This often leads to feeling frantic and the need to act often outweighing study and strategic planning. And we frequently feel like we're just banging our heads against a wall. When we operate with enormous long term goals of revolution and liberation without short term goals to guide us and help us evaluate success, then our culture promotes turnover and burnout. This often leads to a vanguardist mentality that only the toughest and brightest can do this work. I believe in leaders and leadership, but a leadership model of developing more and more leaders from a mentality that we are indeed all capable of self-governance.[v]

Gabriel Sayegh, a white queer anti-prison organizer who has taught me much about thinking strategically explained it this way:

"If 'we' could more cohesively understand and continue to develop our theory about strategy, 'we' would be stronger and more effective agents for revolutionary change in this country, because 'we' could work towards our vision(s) step by step, and do that within a framework and belief that 'we' can actually win, and make real the world(s) beating deep in our hearts."

Developing strategy is about setting short-term and long-term goals and creating plans to reach them. Strategy is seeing how accomplishing short-term goals helps build our capacities as individuals and organizations in order to be in a better position to work for our long-term goals. Strategy is most useful when based in an engaged praxis of theory, action and reflection.[vi] This way it stays grounded in reality, encourages evaluation of outcomes to increase effectiveness and in good case scenarios means being pro-active and visionary rather than reactive and confined to the framework of systems of oppression.

Electoral politics has been only a small part of my overall work, but I'm putting energy into this discussion because I think electoral politics in particular and reform oriented work in

general opens up some of the big questions about anarchist strategy. Since 1994, I have voted in over a dozen elections on the local, state and federal level. I have actively participated in electoral campaigns on city and state level ballot initiatives/propositions. I have participated in over 20 community organizing reform oriented campaigns that involved fights at city hall. I have worked to both get rid of candidates and put candidates into office. To be clear, I do not believe that we should unconditionally do electoral work. I believe that we need to be strategic about when and how to be involved. All of the electoral struggles that I have participated in have been community-based struggles with leadership from radical/left organizations and individuals that I felt affinity with. I do electoral work not in spite of my anarchist politics, but because I'm an anarchist committed to building broad movements for social, economic, racial and environmental justice.

One of the most significant aspects of shutting down the WTO in Seattle in 1999 was that anarchist organizing efforts throughout the '90s converged and played a leading role in a mass movement. And during those days of confrontation we believed in ourselves and our power to make change. We looked around and saw ourselves as part of something much larger than our scenes and for many of us, for the first time, we felt confident enough to see ourselves as comrades with tens of thousands of other left, radical, progressive people on the streets. We also found a new kind of respect: a respect that expressed itself most clearly when Elizabeth 'Betita' Martinez wrote "Where Was the Color in Seattle" and called out racism in the mostly white direct action, mostly anarchist movement.[vii] I say respect because the essay was truly a gift to the movement and has had an enormously positive impact. I also say respect because the message of the essay to me was: There is much work for us to do together and white activists need to challenge our privilege and develop our analysis and practice so we can all respect each other and work together to build a new world.

I want to emphasize the importance of feeling confident enough to think about vision and strategy. I think the left and radicals in particular have been so beaten down, that we often spend more time fighting each other than actually thinking we can win and what winning would look like. One of the ways that I have seen this confidence manifest is the high level of commitment that thousands of white activists around the country have shown engaging the critiques Martinez put forward. This engagement requires reflection, asking hard questions, willingness to step back and listen, learning from history and developing changes in your personal, organizational and movement theory, strategy and practice.

Throughout the '90s and particularly after Seattle 1999, anarchism has grown in both numbers and influence. What is particularly exciting is the gradual development of a more multigenerational, multiracial, multigendered, multicultural and multiclass anarchist movement. As Anarchist People of Color conferences take place around the country, as immigrant women of color step up their leadership in organizations, as working class anarchists and transgendered/

genderqueer people write theory, as parents, children and grandparents help shape activist culture, and as women continue to lead the way, our politics and practice expand. They expand because our politics and practices are an expression of the lives, analysis and visions that we hold and the histories that we bring. Our politics and practices will deepen as they grow to include a vision of collective liberation that genuinely includes all of us and strategies holistic enough to get us there.[viii]

Collective liberation refers to the struggles against all systems of oppression with the goal of liberation for all people. With a recognition of the ways that people are simultaneously oppressed and privileged by multiple systems of oppression, the possibility of solidarity between privileged and oppressed people of particular systems of oppression against institutions of power is viewed as strategic. This means exploring the roles of privileged people organizing other privileged people (i.e. men organizing other men, heterosexuals organizing other heterosexuals) to act in solidarity and build with movements of oppressed people to transform power relationships between them in the course of struggling against ruling class power. The leadership of oppressed people in this process is of critical importance along with the development of accountable, anti-oppression/pro-collective liberation leadership of the privileged.[ix] From anti-racist struggle of white people joined in the struggle with people of color against white supremacy to men challenging sexism joined with women, transgender/genderqueer people to end patriarchy, heterosexism and the gender binary system, to people in the US fighting imperialism in solidarity with social movements through the world to end US Empire and build self-determination. From this analysis people in positions of privilege are not acting in solidarity merely because it's the right thing to do. Rather it is through collective work against these systems that we liberate our collective humanity from the overarching framework of oppressed/privileged/oppressor.

The next two sections are an overview of my experience with anarchist organizing and electoral politics. In my reflections I try to highlight the strategic thinking that guided my actions. Ultimately, I believe at this point in history we need a fusion of anarchist direct action organizing, collective liberation politics and left/radical community organizing is key to developing the kind of movement strategy we need.

Growing Up With Anarchism In The '90s

I became an anarchist in 1989. With the fall of the Berlin Wall and the Soviet Union, the centrality of socialism and Marxism on the left was in decline. I embraced anarchist politics and believed that we were a new generation ready to make a new path.[x] I looked to anarchist classics written by Bakunin, Kropotkin and Malatesta for political theory and to the anarchists of Haymarket, Albert and Lucy Parsons in particular, as well as Emma Goldman and Alexander Berkman and the anarchists of Spain for political grounding, lessons on practice and overall inspiration.[xi]

In high school, a group of us started up

the United Anarchist Front in the suburbs of Southern California, and we connected to others through 'zines and newspapers from around the country. We found the clearest expression of our politics and identity in the newspapers *Profane Existence* and *Love & Rage*. *Profane Existence* popularized activism through news and examples of what other young radicals were doing around the world.[xii] *Love & Rage* had an explicit focus on feminism, queer activism, struggles of people of color and indigenous people around the world and in the US, and developing an anarchist analysis of the world today and strategies for movement building.[xiii] Anarchist punk bands like Conflict, Crass and Chumbawamba were the soundtrack to our resistance, educating us and giving us energy as they gave voice to our anger and passion. We threw our energies into building a youth-based, punk-influenced resistance counterculture.

When elections came around, I used to love to put on my "If voting changed anything it would be illegal" button. I wore it eagerly anticipating debate, hoping someone would ask, "What does that mean?" Voting is the illusion of choice between two masters who serve the interests of capital at the expense of the majority of humanity and the earth. "But voting is our voice in how society operates." Voting is the lie of democratic participation in your own subjugation. Our voice is expressed everyday when we resist injustice and build alternatives based in our commitment to mutual aid, cooperation and real decision-making power over our lives. And then the statement that I was just waiting for: "If you don't vote, then you have no right to complain about what the government does." Your vote reinforces the power of an unjust system that robs us of our power and dignity and then to add insult to injury, you give it the appearance of consent through your participation in the electoral process.

I saw these debates as opportunity to win the anarchist position and hopefully convert others. My general orientation focused on the need to build an explicitly anarchist movement to fight capitalism and the state. The questions of "how revolutionary transformation happens" or "how we move from this society to the society we want" were not on my mind. Not because I dismissed the questions, but because I wasn't at a point of knowing how or why to ask them. Like the anarchists and radicals of the late eighteenth and early nineteenth centuries that I studied and admired, I believed in my heart that revolution was coming, that it was inevitable, and that we needed to get more and more people ready for it. I grew up a white, middle class, male, with loving and supportive parents and access to healthcare, resourced public school, healthy food and excellent housing. My anarchism was sparked and guided by my working class best friend who grew up with his over-worked, under-supported single mom. He could articulate a long list of what was wrong with capitalism and the need for a society that treated people with dignity and respect.

Our strategy, as expressed by what we ended up doing as opposed to an articulated plan, was to get as many people into anarchism, fight back with other anarchists in what ever way we could (which primarily meant propaganda) and

build loving community with our friends along the way. We were coming from a belief that basically people just needed to wake up, that people were brainwashed into submission and that once they knew the truth, the people of the world would get off their knees and the system would automatically come crashing down.

The Gulf War in 1991 had a profound impact on us. We found ourselves in the streets with thousands and for the first time it began to click that what we were up against was not just an isolated elite with power and wealth, but a complex system of inter-locking institutions like the media, military.[xiv] In following years I was challenged on my own sexism and racism by comrades and close friends. It has been a challenging and profound process of coming to understand that society is composed of complex relationships shaped by white supremacy, patriarchy and other systems of oppression.[xv] This helped me to put capitalism and the state into a broader framework and history. It was critical to my development to believe that power was not just out there, but that I experience and participate in it. Now I had to figure out how the experience shaped me and what my participation meant. It was becoming clear that revolution was far more complicated and far from imminent. We needed to get better organized.

In the '90s, around the country, anarchists were strengthening or creating housing collectives, worker co-ops, social centers, infoshops, micro-powered radio stations and other alternative institutions. Anarchists who had utilized affinity groups, consensus decision making, spokescouncils and creative direct action in the anti-nuke movement of the '80s helped bring these organizational forms and action strategies into the newer movements.[xvi] Anarchists built organizations like Food Not Bombs, Lesbian Avengers, Industrial Workers of the World, Earth First, Anti-Racist Action, Riot Grrrl, Anarchist Black Cross, and hundreds of local collectives running projects including women's health, needle exchange, literature distribution, community gardens, queer youth outreach, bicycle, book and tool libraries, and tenant and prisoner support.[xvii]

Anarchists continued putting out hundreds of 'zines and newspapers and were among the first to turn the internet into an important communication tool. Anarchists were heavily involved in solidarity work for Mumia Abu-Jamal and political prisoners, indigenous struggles in the West Hemisphere and the Zapatistas in particular. Through conferences and gatherings like Sister Subverter and Earth First Round River Rendezvous, we came together to share experiences, learn skills and build our relationships with one another. In 1996, Active Resistance in Chicago took it to a new level and ran a week of workshops focused explicitly on community organizing, workplace organizing and direct action activism that lead up to protests at the Democratic National Convention.

Throughout this time period, I spent most of my time working with other anarchists to build a large, effective, well networked, anarchist movement that was capable of taking action, providing community services and building alternative institutions. I moved to San Francisco and immersed myself in Food Not Bombs. Our

general strategy was to develop alternative institutions based on cooperation and mutual aid. They would help provide support for communities of resistances that could strike at systems of oppression through direct action, mobilizations (rallies and marches), civil disobedience. Cultural and social events and general education work would bring people into the movement and build support for our activities.

As the movement was growing in size more of the anarchists I worked with named women of color feminism, queer theory and activism, and liberation struggles in communities of color as their political influences and sources of inspiration. In addition to anarchist classics, influences included contemporary radical intellectuals, poets and political novelists such as bell hooks, Marge Piercy, Adrienne Rich, Howard Zinn, Edward Said, Barbara Smith, Noam Chomsky, Malcolm X, Gloria Anzaldua, Audre Lorde, Ursula K. LeGuin, Angela Davis, and Alice Walker.

In addition to fighting systems of oppression in the world, a growing commitment was developing to fight the impacts of systems of oppression on our own lives and in our organizing. This commitment was building through the struggle primarily of women, queers, working class people and people of color to openly discuss issues of race, class, gender, sexuality and age in our organizations and projects. Molly Tov's widely distributed "Message To Anarchist Men And Then Some" and the anonymous "What It Is To Be A Girl In An Anarchist Boys Club" among dozens of other writings by women, called out sexism in the movement.[xviii] Former Civil Rights organizer and Black Panther Lorenzo Komboa Ervin's influential book Anarchism And The Black Revolution challenged white privilege and put the question of leadership from oppressed communities, particularly communities of color, into movement discussion.[xix]

Through working in collectives and reading movement history, revolutionary theory, and current analysis in the movement, I began to understand revolutionary transformation as a process that combines ideas, action and reflection. Through struggle in society we transform ourselves as individuals in the process. It requires organizations and projects based in anarchist politics that can help agitate for revolutionary change and offer alternatives people can join. The base of power for revolutionary change is everyday people who will rise up against some last straw in a multitude of injustices and when they do, we will be there to join in and support their initiative. Through struggles and victories and the relationships and communities developed in the process, people develop a sense of empowerment. The anti-hierarchical, egalitarian or horizontal organizing models of anarchism facilitate as many people as possible sharing leadership roles, power and decision making. Through these experiences we learn to share power and develop a stronger base of active resistance to continue the struggle when this particular surge or uprising calms. The empowered imaginations and passions of everyday people develop affinity with and some connect to radical and revolutionary organizations. These organizations are a base for

continued collective action and help form communities of support with other left/radical formations. Through these activities our visions of what is possible and the concrete details of the new society will advance alongside our own capacities to make social change. This continues to reflect a large part of my thinking. However, I knew this was not enough. Throughout the '90s I was committed to primarily working with other anarchists. Nevertheless, I worked in coalitions and alliances with a broad range of left/radical activists. Looking back at my experience growing up in California, right-wing ballot measures and the struggles to defeat them serve as important markers in my development.

Growing Up Fighting The Right In California

California is one of the most powerful states in the US. Outside of the slave economy based in the South, capitalists in California were a leading force in combining white supremacy and capitalism. California was colonized by the US government in the 1840s in a war against Mexico. Over 100,000 people were crossed by the US border in the process. The US war helped to fulfill the empire building plan of Manifest Destiny. California is now the 5th largest economy in the world and the most populous state in the US.

Over the past 150 years, capitalists have fought for and won key anti-immigration policies in California. Capitalists pitted white workers against even more underpaid, overworked Chinese workers. White labor unions—using a strategy of protecting white workers' rights only—organized to pass the Chinese Exclusion Act. Passed in 1882, it was the first significant law restricting immigration in the US. It became the basis for later attacks on immigrant communities. Chinese people were denied citizenship and the rights of citizenship until 1943. A similar cycle took place later with Japanese workers, particularly when Japanese workers organized unions and carried out successful strikes. In 1924, the US Congress passed legislation to build border patrols on the US/Mexico border. Immigration policy and border patrols expressing the logic of capitalism and white supremacy imposed the construct "illegal" to hundreds of thousands, and eventually millions, of people already exploited as workers. Colonized indigenous land and exploited immigrant labor was the base from which the California economy was built.

This is the history that I was born into in Anaheim, California in 1973. I went to school in the multiracial, majority white, public schools. In 1986, California became the 8th State in the US to declare English as the official language under the rallying cry, "English Only" (28 states have similar laws as of 2004). I remember in elementary school thinking any brown skinned person who couldn't speak English was inferior. My grandfather and other relatives regularly spoke of "those lazy, good for nothin' Mexicans stealing our tax dollars." Even as an activist in high school who often complained about apathy amongst other students, I never made the connection to the Latinos/as who were calling out racism on campus, because the critiques they raised about language and culture were totally outside what I considered relevant issues.

The Rodney King Verdict and mass uprising in Los Angeles had a profound influence

on me.[xx] With the encouragement and support of friends of color, race become more and more central to my analysis. At Fullerton College in Orange County I quickly got involved with a multiracial, Chicano/a led, coalition fighting against statewide tuition increases. The Coalition made connections between the enormously expanding prison budget and the slashed education budget, and argued that college must serve working class students and students of color. The coalition was widely supported by students of color and white students. Then the ads began to appear in school newspapers around Southern California: "Your fees are going up because illegal aliens are taking advantage of our tax dollars." This was followed several months later with Proposition 187, also known as Save Our State (SOS), a ballot measure for the 1994 election which was to prohibit undocumented immigrants from having access to public healthcare, education or any social service. The official wording on the ballot described itself as "the first giant stride in ultimately ending the illegal alien invasion."

Over the preceding few months I had been building tight political bonds and friendships with Latina/o organizers, in particular David Rojas who was an organizing mentor for me. David played a leading role in forming and guiding the coalition. He spent many hours talking politics, helping me develop an understanding of white supremacy and colonialism.[xxi] When the ads hit and it was clear that this was part of growing anti-immigrant campaign with enormous support in white communities, it took everything to a level I had never known before. I had read about the round ups of anarchists, of the Red Scares execution of radicals, and I claimed it all as my history. But Prop 187 was an attack on a whole category of people based on race and language, regardless of any chosen political identity. This was an attack on entire families, communities, generations and it was both deeply historic and institutional. This was an effort to permanently and systematically deny basic human rights of healthcare and education to oppressed and exploited communities. As David and I continued working side by side, I could feel for the first time the way that history was written on our skin. He and I agreed in our analysis and stood together in our organizing, but we experienced the anti-immigrant racist climate in such dramatically different ways because of who we were. I felt the fear of violent reprisal for being associated with him, he felt it because it was designed for him, his family and community.

Marching in the streets with hundreds and thousands against Prop 187 was a challenge to my whole understanding of voting. This was not about voting for a master, nor was this a movement of people deceived by the illusion of choice. This was a movement of youth, parents, grandparents, workers, farmers, students, teachers and young children in the arms of their parents moving in the streets saying: "We are fully human." "We stand together in solidarity with other oppressed people to say no to this system that is killing our communities." It was the first time that I felt like I wasn't rejecting my community, but fighting in solidarity with a community of millions for self-determination. It was the first time that I had participated in a

multigenerational community that spoke to a clear memory and history of resistance against oppression and a legacy of struggle for liberation.

There was no question in my mind that we needed to defeat this measure and that voting was a tactic to use because this manifestation of state oppression was being fought for in the electoral arena. It's important to note that elections are widely interpreted as the clearest expressions of what broad numbers of people believe politically. While radicals are quick to note that the majority of people don't vote, the pre-election corporate media spins and the actual poll results have an enormous impact on the broader political climate.[xxii] For example, if Prop 187 was going to pass, the difference between it passing by 51% or 60% is huge. In a real way, votes represent belief systems and political commitment. The right has been extremely effective at arguing the "will of the voters" to advance their agenda. If Prop 187 wins by 10 or more percentage points then it signals a base of support for even more rightwing measures and candidates. It also sets a tone for what corporations and politicians think they can get away with and build support for. If 70% vote for Prop 187 it decreases the fear the Border Patrol has about killing immigrants. It also signals to capitalists a lack of support for immigrants to organize unions and fight for dignity. The rightwing has understood that increasing anti-immigrant sentiment by 2 or 3 percentage points year after year ends not just in huge victory for them 10 years down the line, but steadily increases a political climate that favors profit for some people over the lives of most people.[xxiii]

This is why Rahula Janowski, a mother, a member of the Heads Up Collective, and a long time anarchist, believes that voting is a form of harm reduction. She feels:

"For me, voting isn't the path to my ideal future society. I vote because I feel a sense of responsibility to act in the real world around me. When rich neo-liberals running for office are building their power scapegoating poor and homeless people, I think we need to take action. I've participated in local elections for candidates not because I thought they'd make things a lot better, but because I wanted to stop things from getting much worse in the short term."

Plans to achieve short-term goals with an overarching plan to achieve long-term goals are the basis for strategy. It is not the vote in and of itself that is the goal, but moving people to the belief system and political commitment represented by the vote. The work of moving people to particular positions, mobilizing support for particular positions and turning people out on election day presents a clear structure to do mass political education and outreach with a clear next step that every individual is given. In many cases, to turn my back on electoral politics would be turning my back on the most pressing struggles of the day.

Jeff Giaquinto a San Francisco Food Not Bombs member of many years expresses this more bluntly:

"Electoral politics suck. We frequently lose. Even when we win, people in the government are quick to water down or turn over our victories. I do it because the material impact of state policy is enormous and the vote does

influence the political reality of what politicians believe they can get away with, both good and bad. Often times it's about stopping policy from getting worse so we can have more space to organize for something better."

What is critical to understand is that we're not just fighting for votes, but for left/radical politics. If you can build a majority that favors worker both immigrant rights, then Prop 187 not only loses, but there is far more power to build immigrant labor unions with broad community support. At this point, rather than argue with someone against voting when they are likely looking for some way to make their opinions heard, I encourage people to express their opinions through voting and then tried to connect there own desire to impact the world to broader political commitments like activism and community struggles. My goal is no longer to win an argument in those conversations. My goal is to build movements that win.

Prop 187 passed with 59% of the vote. The struggle against it galvanized many young people of color, particularly Chicanas/os to fight back even harder. This was just one more attack on their communities as well as one more opportunity to strengthen collective power to survive and deepen the struggle.[xxiv]

Over the next six years the rightwing scored an impressive array of victories at the ballot box. Using propositions they attacked affirmative action, bilingual education by "English Only," youth of color, and queer marriage. In all of these struggles community and activist organizations fought back. I marched in the streets with thousands of other people, as did many other anarchists. In these struggles I met very few people who had the illusion that this was the primary site of resistance. Overwhelmingly, I met people who were involved in a wide range of activities and projects in their communities. Many of them had clear analysis that these electoral fights were part of a larger struggle. To ask them why they were in these fights missed the point that oppressed communities are under attack and do not always get to choose which issues to prioritize. The logic is clear: if popular right wing forces are mobilizing mostly white voters to deny your community basic services, make it easier to lock your kids up, and outlaw your language in the classroom, then the matter is far more than just a vote or one election. Yet even as many anarchists understood this and participated in these struggles, the dominant message remained "Anarchists do not vote, do not engage in electoral politics." Given that the majority of anarchists are white and come from white communities voting against communities of color, the dismissal of electoral politics becomes even more problematic.

I remember talking with a progressive/left, white, queer schoolteacher in San Francisco. She said that she had a really hard time trusting me because I was an anarchist. She said,

"I agree with a lot of what I understand anarchism to be, but I don't trust anarchists. Every time powerful forces come after oppressed communities with all of these propositions, all the anarchists I talk with say they don't believe in legitimizing the power of the state because they won't get their hands dirty in electoral politics. Don't you understand that the state has real power

over people's lives? This is not a game that you get to choose to play in or not. While you might have the privilege to stand there 'more radical than thou', most of us are fighting for our lives. Being 'above it all' is not a choice. Then you complain about the cops arresting you at a civil disobedience and call on my solidarity? I provide that solidarity because I hope one day you'll all wake up to what we're really up against."

While this was one of the most direct critiques I've heard about anarchists and voting, I've seen many express similar sentiments. I agree that voting can have the effect of legitimizing the state. I agree that questioning representative democracy in a capitalist society and questioning the role of voting in social change have all been positive contributions to revolutionary thought. However, I believe that our politics of non-engagement in so many crucial struggles involving the state, electoral politics among them, have in the end done more to de-legitimize anarchists than to de-legitimize the power of the state. Furthermore, I have worked with community-based struggles that have both turned out the vote and attacked the legitimacy of the state. I know that we are smart enough and creative enough to vote, participate in electoral politics when it is strategic and advance a radical systemic analysis.

Gathering Lessons And Finding Connections

I learned a lot from working in community-based electoral struggles. The orientation of the people I was learning from was generally based in radical community organizing models. From this orientation, broadly speaking, these electoral battles are part of long-term struggle against oppression and for self-determination and liberation. We can utilize these fights to engage in mass education, argue for our positions, and build the power of oppressed communities to fight back and develop alliances with other oppressed communities.

Through internal political education, skills building and reflection on our work we can develop the analysis and capacity of activists and organizers. And in every situation, we must set our own short-term goals of what victory in the campaign is so that we can be constantly moving forward with our long-term goals, even as we fight these attacks and even if we lose them.[xxv]

In his groundbreaking essay "Active Revolution," James Mumm explores the fusion between anarchist politics and community organizing. In discussing strategy he emphasizes the difference between activism and organizing:

"Activism's power is derived first from its ability to affect change on issues and secondly on the potential force for change embodied in organized people. Organizing uses power differently—by first building an organization. For organizers, issues are a means to an end (the development of peoples' capacity to affect change). Organizers' use of power with others to alter the relations of power over others inherent in government or capitalist corporations forces such authoritarian groups into a debilitating contradiction. Opening such contradictions creates room for change. Authoritarian institutions may well react with violence to preserve power over others, or these contradictions may result in real social change.

Liberation and revolution take place as relationships change from authoritarian to egalitarian."

In short, the goal of activism is to win issues and the goal of organizing is to develop people's capacity to effect change. Mumm's writings on these topics are key.[xxvii]

My orientation doing community-based electoral work has been to help make connections between anarchists and these struggles. Anarchists can learn a lot from working with community organizing models and I believe we have valuable organizing experience and analysis to bring to the table as well.[xxviii]

The most educational and inspiring experience I've had working on a campaign that included electoral politics was during the height of gentrification in the Mission District of San Francisco. Enormous amounts of capital were being invested in dot-com startups that led to a dramatic rise in evictions of long time Mission District residents, mostly working class and people of color. It also led to enormous rent increases. As a white middle class, alternative youth, I participated in the early cycle of gentrification. I moved into this predominantly working class, Latino/a neighborhood. Just being there at all made it more appealing to other white people to move in. While I went to the radical countercultural spaces run by and for activists and artists, this opened the way to more expensive stores catering to apolitical young people who came after me.

Gentrification is part of capitalism and white supremacy generally shapes the process by which it happens. I felt a sense of responsibility to engage in and support resistance efforts led by working class people and people of color in the neighborhood. Questioning my personal role in the process of gentrification was important, and I found that I understood my role more clearly through participation in the anti-gentrification struggle.

In 2000, with landlords, developers, and rich capitalists celebrating and profiting from the dislocation of working families, communities of color and low-income tenants, the Mission Anti-Displacement Coalition emerged. MAC was a collaboration between many of the most dynamic community organizations in the Mission fighting to build worker and tenant power, and fighting for environmental, racial and economic justice.

MAC was a multiracial, majority Latino/a, majority working class, left/radical led coalition. MAC used a multi-faceted campaign strategy that used direct action, electoral politics, community mobilizations, political education. The campaign had an immediate goal of halting gentrification and explicitly combined that with a long-term goal of popular control by communities over the decisions impacting them.[xxviii]

Clare Bayard, a long-time Food Not Bombs member at that time, anarchist organizer and member of Anti-Racism for Global Justice, has been key to my own thinking and participation in electoral politics. She explains her experience with MAC:

"MAC speak-outs, neighborhood forums, and community planning process meetings were the first spaces I'd seen that represented real self-determination in action on a

community level, focused on housing/zoning (which, in real ways, is about neighborhood control). The community-based organizations in leadership built structures to intentionally bring together families, tenants, people facing eviction, for concrete political education and action. Direct actions including occupations and lockdowns targeted not only city hall, but also the planning department, landlords and real estate agencies specializing in evictions, illegal dot-com offices, and tenant evictions. MAC utilized city elections to focus and build larger campaigns around shifting control from city hall to a neighborhood level, a political goal I held in theory but had never seen anyone even realistically attempt. While mobilizing around legislation on the ballot, MAC also supported a slate of progressive candidates for the Board of Supervisors. For me, it was easier at that time to get behind fights for housing propositions than to be involved in a candidacy. But through my involvement in the coalition, I saw how work around a candidate could be successfully framed entirely around issues, making the vote a referendum both on city politics and about which residents of San Francisco matter; that working class communities and communities of color have a voice and have political power in this city. The timeline and built-in structures around electoral campaigns provided a space for a much more progressive line to be expressed than I had imagined possible. The politically experienced leadership in MAC didn't suffer from the illusions that everything would be solved by electing particular people, just as they knew it would take more than just the education piece in order to successfully mobilize a neighborhood in its defense. After the elections, in which we registered notable successes, MAC held a rally to both celebrate our victories and also to remind the newly elected supervisors about who they would need to be accountable to."

Anarchists were involved in leadership and played active roles in MAC. I've often thought that the role of anarchists in coalitions is to support the most radical politics and argue for democratic decision making structures. There have been times when this is true, mostly when working in coalitions dominated by sectarian left organizations. However, with MAC and in many of the community-based struggles that I have worked in, I was learning lessons in organizing.

Some anarchists said that it was disappointing that there was not an explicitly anarchist anti-gentrification formation. I think being involved with MAC was the best move politically and strategically. I think it was monumental to have anarchists participate in, learn from and support the leadership of left/radical Latina/o and working class based community groups. I also think that there is an important void to be filled by pro-community organizing, non-sectarian, pro-movement building anarchists with anti-racist/anti-oppression politics to form organizations that can be part of a coalition effort like MAC. I think that when broader left/radical forces come together there is an enormous opportunity for us to share and learn politics and organizing that can take all of our work to the next level.

I'm an anarchist who has always believed that there is much to learn from many political traditions and perspectives. As I work

to build broader movement I remain an anarchist because I think we have made and continue to make important contributions in developing effective, holistic strategy. Nisha Anand, who works at San Francisco Women Against Rape, is also committed to broader left movement building and explains:

"I believe the successful collective models anarchists have developed can and should be applied to a larger context and with diverse communities. In order for this to work, we as anarchists must first develop long-term strategies that build relationships and trust. Meeting people where they're at and working on issues that have real impact in communities we want to work with is a key way to begin building such relationships. Initially, our work may include broad coalition organizing, support and solidarity work, and electoral mobilizations."

Meeting people "where they're at" is key to why I think electoral politics can at times be both necessary and strategic. In the case of fighting gentrification with MAC, I think it was necessary because this fight and many other fights must be fought and to stand on the sidelines makes one irrelevant. Necessary because this fight, like others, was about people's basic human rights to live and raise children in their neighborhood. Necessary because not fighting it means we are in a far weaker position to fight anything else. Strategic because this was a fight that was affecting broad numbers of people and spoke to core issues/values of what kind of community/society we want to live in. Strategic because through popular struggles new possibilities open up, spaces to practice radical organizing and learn crucial lessons. Strategic because relationships of respect, trust and accountability are built much more quickly in the course of day-to-day struggle. Strategic because relationships with a broader range of left/radical people can help form stronger alliances based on respect, solidarity, and affinity.

I want to be clear that electoral politics is but a small part of a much larger strategy. Anarchist tenant organizer Ingrid Chapman underlines this point:

"When organizing around propositions we must look past the elections because the reality of the system is that the wealthy rightwing has a clear advantage and hard fought progressive laws can and often are overturned or tremendously weakened. We must always be thinking about how and what we are building for post-election day. Not just getting folk out to vote but where does that community power go after the election. How can this campaign build long lasting relationships, build skills and build a base of people who are empowered and organized to continue the fight for justice—win or lose. And when we win or lose what tactics can we use outside the electoral system and formal politics to empower folk and keep fighting. Because one of our major struggles is fighting against disempowerment all around us."

So, what are we going to do about this presidential election?

Beyond Bush, Against Imperialism

The focus of my argument about electoral politics has been elections on the local and state level. Getting the Bush administration out of the White House is not my primary goal,

but nevertheless, it is a goal. Gabriel Sayegh has contributed an important essay "Tear Down The Prison, Get Out The Vote: An Antiracist Argument For Voting" which presents a strong argument to white radicals to vote against Bush. He writes:

"If white activists continue along the line of 'there's no difference between the candidates so I won't vote' then we miss the very important ways that the candidates do differ, and how those differences can be leveraged in an effort to build a stronger movement. While Bush and Kerry are certain to serve many of the same corporate masters, there are everyday material realities which, however small they may seem to upper and middle class white people, are indeed enormously significant to those who aren't white or aren't middle/upper class. For instance, Bush's first act in offices was to place a global gag rule on reproductive rights and abortion clinics around the world, effectively undermining the right to family planning services to women around the globe. And who are those women? Poor women of color."

"That doesn't mean the Democrats are the answer to Bush or the Republicans. It means—not so simply—that white activists need to be politically savvy enough to understand how those little, narrow nuances that separate the candidates and political parties are not so little and narrow to everyone. For millions of poor people—most of them people of color—that dime's worth of difference between Republican and Democrat can mean life or death."

How can we use these differences to weaken both party's positions and strengthen ours?

For example, the imperialism of the Bush administration favors unilateralism and military force and this is generally opposed by Democrats who under the Clinton administration preferred the imperialism of international trade agreements, diplomacy and more structural state violence like sanctions. How can we move the slogans from focusing on a person to a system: from "Anyone But Bush" to "Everyone Against Empire." If we can bring an anti-imperialist/anti-empire politic into the growing frustration with the US war on Iraq it can open doors to broader politic engagement against the agenda of both parties.

It's also important to focus on how we can build our organizations in this election fight so we are in a better position to move forward with our goals regardless of who is president? I'm confident we could use the anti-Bush campaign to build our movement. Sayegh's essay offers concrete strategic suggestions for action like anarchists talking with people who can't vote (prisoners, people with felonies or undocumented immigrants) and offering to vote for them. Sayegh's essay joins a larger discussion on electoral strategy already initiated by the book How To Get Stupid White Men Out Of Office: The Anti-Politics, Unboring Guide To Power. Edited by Adrienne Maree Brown and William Upski Wimsatt, it is a compilation of stories about radical activists engaging with electoral politics with a long-term strategic focus on movement building. They started the League of Pissed Off Voters at Indyvoter.org and dozens of organizers around the country are building for election day. It's important that we approach this election just

as any other; develop goals for yourself and/or with the groups you work with so that you set your own terms for what success is.

My primary goal continues to be the development of a broad-based, radical/left, anti-racist, feminist, anti-capitalist movement led by people of color, women, queer, transgendered/genderqueer and working class people. I believe that the combination of collective liberation politics, community-based organizing strategies of building power and direct action strategies of expressing and sharing power will help us create a fusion of radical analysis and practice to get us beyond the question of who we're voting for and get on with building the worlds that live in our hearts.

Much love to the editorial crew on this essay: Nisha Anand, Clare Bayard, Dan Berger, Ingrid Chapman, Chris Dixon, Roxanne Dunbar-Ortiz, Jeff Giaminto, Rahula Janowski, Sharon Martinas, Gabriel Sayegh and Josh Warren-White.

[i] See How To Get Stupid White Men Out Of Office edited by Adrienne Maree Brown and William Upski Wimsatt, also check out <http://www.Indyvoter.org>.

[ii] Emma Goldman and Lucy Parsons made important arguments about voting and the state during the Women's Suffragist movement. They argued against claims that voting would be the basis for women's equality, citing that the vote had not freed men from the inequality and exploitation of capitalism. See Anarchism And Other Essays by Emma Goldman and <http://www.lucyparsonspj.org/>.

[iii] Anarchist analysis on reform campaigns and electoral politics that were important to my thinking include: "First Pity then Punishment" by Reb H. in *Love & Rage* Vol 8, N2 March/April 1997; "Working Poor Demand Living Wage: the Elusive Fight for Survival Under Capitalism" by Jason Winston in *Love & Rage* Vol 8, N4 August/Sept 1997. The Living Wage campaign was particularly influential because it was an campaign led by anarchists with an explicit commitment to revolutionary movement building. "Fight Against Welfare Cuts Hits the UN" by Laura Schere and Suzy Subways in *Love & Rage* Vol 8, N4.

[iv] Three important projects dedicated to developing anarchist theory that I'm inspired by are: the Institute for Anarchist Studies <http://www.anarchist-studies.org/>, the New Formulation an anti-authoritarian review of books <http://www.newformulation.org/> and book publisher and distributor AK Press <http://www.akpress.org>.

[v] My understanding of this model of leadership comes directly from my study of Ella Baker. My essay, Looking To The Light Of Freedom focuses on her leadership model.

[vi] Paulo Freire discusses the importance of praxis in his book Pedagogy Of The Oppressed.

[vii] This essay is available at <http://colours.mahost.org/articles/martinez.html>. The book Reluctant Reformers: Racism And Social Reform Movements In The United States by Robert Allen is a useful exploration of how white privilege has undermined movements historically. This provides useful historical context to situate the Global Justice movement and the efforts to challenge white supremacy and white privilege

by anti-racist people of color and white people.

[viii] Websites representing aspects of the trends that I'm describing are Deadletter <http://www.deadletters.biz/index.html>; Colours of Resistance <http://www.colours.mahost.org>; Anarchist People of Colour <http://illegalvoices.org/apoc/>; and Baby Bloc <http://babybloc.org/>.

[ix] Women of color feminism has been core to my thinking about collective liberation politics. The four books which have articulated these politics most clearly to me are: Black Feminist Thought: Knowledge, Consciousness And The Politics Of Empowerment by Patricia Hill Collins; The Truth That Never Hurts: Writings On Race, Gender And Freedom by Barbara Smith; Borderlands/La Frontera: The New Mestiza by Gloria Anzaldua; and Feminist Theory: From Margin To Center by bell hooks.

[x] I do think it's important to track the way rightwing anti-communism in the US has influenced anti-communism amongst anarchists. As my friend Jeff Giaquinto points out, to be called a communist in the US has general meant that you support the rights of workers and believe in equality for people of color, particularly in regards to African Americans. I strongly encourage study of Marx and the Marxist tradition starting with The Marx-Engels Reader edited by Robert C. Tucker. And for everyone who has had negative experiences with sectarian left groups to read Max Elbaum's book Revolution In The Air: Sixties Radicals Turn To Lenin, Mao And Che.

[xi] The Political Philosophy Of Bakunin edited by G.P. Maximoff and Selected Writings On Anarchism And Revolution by Peter Kropotkin edited by Martin A. Miller were both very instructive. Malatesta: Life And Ideas has been critical to my thinking about organizing and anarchism. The Haymarket Tragedy by Paul Avrich is highly encouraged. Anarchists In The Spanish Revolution by Jose Peirats along with Free Women Of Spain: Anarchism And The Struggle For The Emancipation Of Women by Martha A. Ackelsburg were important. A good general overview is Anarchism by Daniel Guerin.

[xii] An anthology of articles and essays from 1989-1993 was collected into book Profane Existence: Making Punk A Threat Again. These are key texts on US anarchism in the early to mid '90s.

[xiii] An anthology of essays from Love & Rage in the later years, documents from the internal debates when the Federation ended and the critical summation of Love & Rage, After Winter Must Come Spring: A New World In Our Hearts edited by Roy San Filippo.

[xiv] One of the primary editors of Profane Existence, Dan, has explained, "It took the Gulf War to stop us from just reporting the news to get us off our asses and make some; since then we have maintained the direct connection turning our words on paper into direct action that affect the world around us."

[xv] Two essays that explore this further are: "Forging A Movement On Shifting Ground: Reflections On Anti-Racism As A Catalyst For Global Justice Organizing" <http://colours.mahost.org/articles/crass9.html> and "Going To Places That Scare Me: Personal Reflections On Challenging Male Supremacy"

<http://colours.mahost.org/articles/crass15.html>

[xvi] An important history of anarchism and direct action leading into the '90s is Barbara Epstein's Political Protest & Cultural Revolution: Nonviolent Direct Action In The 1970s And 1980s.

[xvii] To put this into perspective there were 12 Food Not Bombs groups in 1992 and over 250 groups formed around the world by the end of the '90s with the majority of them in the US. See <http://fnbnews.org>.

[xviii] These writings and others are available at http://www.infoshop.org/afem_kiosk.html.

[xix] Lorenzo Komboa Ervin and many other writings by anarchists of color are available at <http://www.illegalvoices.org/apoc/books/abr/index.html>.

[xx] I finished reading W.E.B. DuBois The Souls Of Black Folk the day the verdict was announced. It along with The Autobiography Of Malcolm X were critical to read. In developing a deeper understanding of the Black Liberation struggle throughout US history, Vincent Harding's There Is A River: The Black Struggle For Freedom was very helpful.

[xxi] "Towards Anti-Racist Politics and Practice: A Racial Autobiography" <http://colours.mahost.org/articles/crass7.html>

[xxii] I'm often surprised by anarchists and radicals who claim voting is meaningless also express depression because so many people voted a particular way. At the very least the way people vote seems to have a meaningful impact on how we see the world around us.

[xxiii] Sara Diamond's book Roads To Dominion: Right-Wing Movements And Political Power In The United States is very useful.

[xxiv] De Colores Means All Of Us: Latina Views For A Multi-Colored Century by Elizabeth 'Betita' Martinez has several essays that focus on alliance building, youth leadership and movement building during these political struggles.

[xxv] Two books that cover a solid grassroots organizing framework are Sweatshop Warriors: Immigrant Women Workers Take On The Global Economy by Miriam Ching Yoon Louie and the Mid-West Academy Manual For Activists Organizing For Social Change. Sweatshop Warriors gives an understanding of organizing and movement building and Organizing For Social Change is a how-to manual.

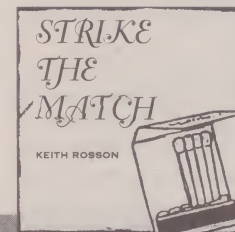
[xxvi] "Active Revolution" by James Mumm http://www.infoshop.org/texts/active_revolution.html.

[xxvii] My study of the Civil Rights movement in general and the community organizing models of the Student Non-Violent Coordinating Committee and Ella Baker in particular has been monumental. I strongly encourage people to read (I suggest in this order for flow): Bearing The Cross: Martin Luther King And The Southern Christian Leadership Conference by David Garrow; In Struggle: SNCC And The Black Awakening Of The 1960s by Clayborne Carson; I've Got The Light Of Freedom: The Organizing Tradition And The Mississippi Freedom Struggle; Women In The Civil Rights Movement: Trailblazers And Torchbearers 1941-1965 edited by Vicki L. Crawford, Jacqueline Anne Rouse, and Barbara

Woods. Ms. Baker is a role-model in fusion politics and practice who I look to for guidance and inspiration.

[xxviii] Two useful documents from that time period and struggle, anarchist and community activist Tom Wetzel's essay "A Year in the Life of the Anti-Displacement Movement" does a good job of documenting the anti-gentrification organizing happening. <http://www.uncanny.net/%7Ewetzel/macchron.htm>

Whispered Media, a collective of video activists coming out of Earth First and the global justice movement, produced the documentary BOOM: the Sound of Eviction about this struggle. <http://www.boomthemovie.org>.



I have to come up with a column for HeartattaCk. So I've been scouring this garbage dump I loosely call a mind (said dump replete with rats as big as dogs and lots of

dudes in mesh baseball hats and coveralls leaning against the hoods of their pickups, shooting at said rats with .22s because, after all, it's Friday night. Yeah, it's a kind of a nice place but you wouldn't want to live here.) I've been trying to come up with something both appropriate and interesting for this thing, my first (and, once I get shitcanned, probably only) column, and it's hard work. I admire novelists and journalists alike; both are able to write (either through flexing the muscles of imagination or through practice and diligent research) about topics other than themselves. Me, I rarely call myself a writer. All I know how to do is scribble down rants about myself.

So with that in mind, I've been running down a checklist of possible column ideas: I could relay some wacky anecdotes that have recently taken place during what, in retrospect, appears to have been my latest descent into binge drinking, but doing something like that for a 'zine with a base readership that seems to consist mostly of white, 19 year-old straight-edge kids who's hobbies include collecting records and collecting records, I figured that was a bad idea, if not the outright kiss of death. Then I figured I'd write something about how my buddy Cooper and I, whenever we go out, seem to form some sort of odd, magnetic force-field in which we find ourselves constantly in the eye of some sort of nakedness-maelstrom in which odd shit happens to us. For example:

- Number of times a woman gets out of her car at a stop sign in front of us, calmly removes her jacket, shirt and bra and then faces us, naked above the waist in the cold glare of car headlights, only to get back in her vehicle, shut the door and try to speed off, at which time she gets the car stuck in the snow and spends three minutes trying to get unstuck while black smoke pours out of the exhaust pipe: 1.

- Number of times we've seen a dude running down the street, near the big church at SW 12th and Taylor, wearing nothing but a pair of shoes and white briefs, screeching and running into cars until his friend manages to grab the back of the guy's underwear, ripping them clean off of

him so that he was then buck-ass naked (save the shoes), screeching and running into cars: 1.

• Number of times we've seen a band play for about 8 minutes before the show got shut down because the singer took his dress off during "Wild Thing" and started to flop around and wave his dick at to the four people in attendance before somebody broke a window: 1.

Except all of this is nudity-based and we all know hardcore's about as naked-friendly as Pat Roberts these days. So that was out.

Then I really started to scramble for something to write about, even considering such heady and fascinating topics as a brief synopsis of Sir Thomas Mallory's *Le Morte D'Arthur* or the architectural evolution from post-and-lintel to groin vaulting during the Romanesque period. It was when I started to consider penning a rant noting the various pros and cons of cut and paste layout in 'zines versus using, say, InDesign or something, that I realized I pretty much sucked. And that I was in trouble. That I was effectively up shit creek without a paddle. That, ultimately, *HeartattaCk* as a whole would suffer for my lameness.

It was in this crisis state that something rad happened and the whole, "Sheeit, man, I know I'm not as funny as Vincent Chung but I've got to come up with something, for fuck's sake" column problem got solved. Which is good—I was starting to sweat it, and if you've ever had to hang out with a dude who's sweating a lot and drinks two to three pots of coffee a day, you know what a bad scene that can be.

The problem was solved when I got to participate in a reading with a bunch of other Portland 'zine kids, a reading that was sponsored by various sub-departments of Portland State University's English department, was organized by two kids who are really passionate about 'zines and really had their shit together. More importantly, it was an event that allowed me to, if only for a while, let cynicism take a back seat, a little moment in time where I realized that, goddamn, I was exactly where I was supposed to be, doing what I was supposed to be doing. Perhaps most importantly, the whole thing was fun as hell.

I won't go into some lengthy list of what everyone read and all that, but all six of us (Dave Roche of *On Subbing*, Alex Wreck of *Brainscan*, Steve Gevurtz of *Journalson*, Korinna Irwin of *Attic Vs. Basement*, and Nicole Georges of *Invincible Summer*) read, at least to me, like our asses were on fire. And that part, that's important. 'Zines are so much different that bands, when it comes to a reading, a public event like that; it's so easy to just listen to a band and if they're loud enough, at least we can wallow in that, even if they're bad. But 'zine kids reading, man, they have nothing to hide behind; it's easy to tune out, turn it into background noise while the kid reading up front is sweating his or her ass off in nervousness. Know what I mean?

But the part that fired me up, that ultimately made me pretty proud to be sitting right where I was sitting and to be cursing and sweating my own ass off in a room full of people (the majority of whom I didn't know), was this: We are fucking magnificent.

This came to me about halfway through the reading, maybe when Steve was up there

reading about essentially being homeless, trying to find a place to stay, and what happens when it falls through, or when Nicole was up there giving a hilarious slide presentation of some of her comics, or Dave's story about Portland punk kids shoplifting supplies for schools. Somewhere in there, I realized that I was proud to be there—so proud of all these kids reading their stuff, many of whom I don't know, proud of the people that came to listen and sat in chairs and on the floor, leaned against the wall. And the reason for my pride in all of this is the same reason that we've been talking about for years, the reason why I'm still enamored with punk rock years and years after the gloss has worn off; this is not what we're supposed to be doing. We are not supposed to be living like this, we are not supposed to be making our own goddamn fun. Everywhere you look, the message you get is, "We'll give you fun, contentment, etc. Costs money, though. And God forbid you make your own, that you entertain yourselves, that you network with people, know your neighbors, come up to someone and say 'hi.'" The message we get, the one we've always gotten and the one that we've been railing against for the past 25 years or so, the one we will continue to get in one form or another, is that communication is not desired, that we simply need to hole up in our homes, shut the blinds and shut down, stay quiet, don't talk. Joy is purchased, not created. And the fact that six kids got up and did the exact opposite of that, flew in the face of that, that the people listening flew in the face of that, made me realize just how stunning and rad it is, all of these things that we do.

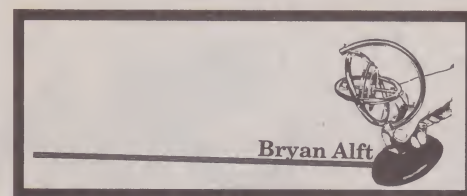
And you know what the best part is? All of us, in one way or another, probably do this every fucking day. Doing a 'zine or a band or a distro, booking shows, whatever the hell it is that we do is not the be-all-end-all, but when times are lean, when I absolutely feel like I'm going to scream if I see one more dude crying and shaking emotive in front of his keyboard or behind his guitar, if I read one more bland, poorly-written diatribe in a 'zine that doesn't go much beyond "cops suck," this is something that I need to remember. Goddamn, we are magnificent.

1) Yes, I'm being antagonistic. Don't worry about it, I'm just talking shit. I love this 'zine wholeheartedly. And there's nothing wrong with collecting records, okay? But, shit, when was the last time *HeartattaCk* did a Reader's Poll? Those things were hilarious.

2) Okay, look, what is this all about? If I ever find myself up a creek consisting of shit, who cares about a paddle? Let the current take me. My concern is, where's the boat? This is of much more concern to me.

3) Nico and Zanni, thank you. In the meantime, copies of *Avow* #18 can be had for \$2 by writing me at 1631 NW Everett #401/Portland, OR 97209. Email: keithrosson@hotmail.com. Troy Malish, the kid who put out the *Avow* book, is one of the four (I think) labels who are putting out the Insurgent discography CD. I for one am excited as hell: it's got a bunch of old songs remixed, the *Loudest Letter 7"* and a bunch of unreleased songs, too. They are apparently splitting sometime this summer after playing some shows and the world (or at least our little pocket of it) will be missing out. The CD, from what I hear, should be out by

the time this sees print, but if I got any of this information wrong, I apologize. Hang in.



I guess I haven't done a column in a while. In November I was fired from my job and things have been a bit crazy. Despite all the financial turmoil, getting fired was a great thing. I am broke, but much happier. It is shocking how you can get sucked into a job and all the bullshit that goes along with it—workplace politics, having your life filled with stress just to make money for someone else, even becoming reliant on that regular paycheck. I needed experience running a printing press so I put up with it, but I can't believe how miserable I was.

I won't do it again. I would rather struggle to be self-employed, independent, and broke the rest of my life than to ever again have my time and energy sucked away simply to profit an asshole leech owner.

It is a drag that more people coming out of the punk community don't adapt the DIY ethic to their everyday non-punk working lives. A lot of us have done 'zines or record labels or bands, but they rarely provide a livelihood. Of course, some of us form businesses printing shirts or record covers, distributing records, etc. Some of these endeavors do well providing services to the DIY community, but the punk community needs to expand. There needs to be more of an effort to take all the skills we end up wasting on some asshole non-punk business owner in exchange for a tiny paycheck. We need to use these skills to broaden our community and the services—and jobs—it provides.

Instead of creating business models that are more in-line with our DIY ethics and interests, we separate these ideals from what we often have to do to make money. We do the job we hate to get the money we need to sustain the DIY projects we care about. The problem is that this makes us subservient to a system we hate. We end up perpetuating the very societal patterns that we claim to want to change. And, we reaffirm DIY punk as a "hobby" or a "fad" that we "grow out of" as people get sucked into the "real" work world.

I am not pointing any fingers—I have been there myself. As I have started working on my own business I have learned more about others who are working to create their own companies or co-ops or collectives, and it makes me wish for more. Co-operative copy shops, collectively run pizza shops, book publishers—these are all examples of businesses I have learned of recently that are structured in ways more closely based on DIY values. These models, and so many others, can serve as inspiration for us all.

I have hopes that the DIY community can expand and serve as an example of how we can live in this country—to let people stuck in shitty, hierarchical, demeaning workplaces that they can expect and demand more.

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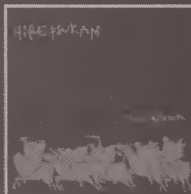
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W/ Look back and laugh
June 6th- Emo's Austin, Texas PRANK FEST

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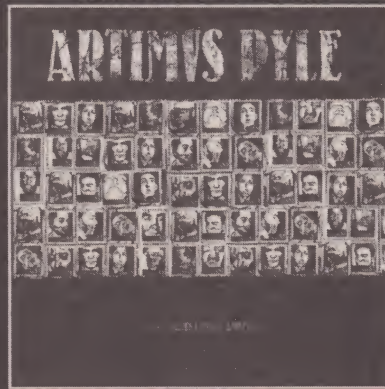
KYLESA CD EP /7" - Prank 065
ARTIMUS PYLE "Fucked From Birth" LP/CD - Prank 069
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UNSOCIABLE UPPERCRUST HARDCORE NEWS 2004



PARANOIA KEEPS CRAWLING

HELLACHE 005: Made To Be Broken LP

Great desperate and dark noise-hardcore with hints of bands such as His Hero Is Gone and Zeroid but with their very own unique touch. A threepiece power-loaded and ready to kill your ears! Lyrics about anger and desperation and a very nice cover-artwork complete this fine piece of vinyl! Split-release with Sabotage. Out now!



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ZEROID

HELLACHE 007: 2004 LP/CD

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BACKCATALOGUE / 2000 - 2003

ARSEN . AKA KÖNIG DER MONSTER

HELLACHE 004: No Gods. Only Monsters LP

Dark, driving hardcore with pissed-off female and male vocals, furious drum storms and dark sad guitar melodies topped by desperate and angry lyrics.

ZEROID

HELLACHE 003: 2001-2002 CD

All their mayhem works so far on one compact disc: 60 minutes of pure tonal destruction. Includes one bonus track: "Suicide without switching over record sides."

ZEROID

HELLACHE 002: 2002 10inch

Dark, hypnotic songs which remind of Uranus, Damad or even older Neurosis stuff. Lyrics about the hopeless human existence among the skylines of modern metropolis.

ZEROID

HELLACHE 001: 2001 LP

The first release of this exceptional band with heavy, intense and chaotic hardcore. These are some of the most sad and dark melodies of this musical genre.

JENIGER

HELLACHE 000: S/I LP

Apocalyptic death crust with a good touch of Skitsystem here and there. One of the best voices of crust music round up this fine piece of a record.

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Dios "Los Arboles" CD

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Bluebird "Falling Back To Earth" CD

Future Pigeon ft. Ros Congo 10"/CD

Die Monitr Bats/A.S.T. 7"

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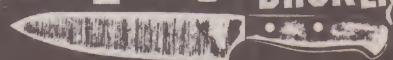
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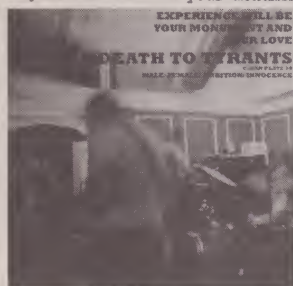


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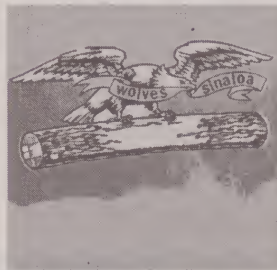
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PROFANE EXISTENCE #45 with V/A sampler CD

This is a pretty amazing issue of *Profane Existence*. A lot of work and love went into the issue. There are interviews with Phobia, Behind Enemy Lines, and Garmonbozia along with columns and reviews. But the better features are the interview with the featured artist, Marald (complete with tons of his drawings!), the Punks vs. Sexism article, the PE discography, and the political content that is sprinkled throughout the 'zine. The compilation CD isn't that exciting in my opinion since for the most part it just features tracks from records I already own. I guess I will mention all the bands that have tracks on the CD, but again all of these songs are from old records or from new ones coming out soon... this is a true sampler: Sofa Head, Doom, Nausea, Karma Sutra, Moral Suckling, Hiatus, Pissed, One By One, Negative Stance, Resist, State Of Fear, Icons Of Filth, Suicidal Supermarket Trolleys, Christdriver, Civil Disobedience, Misery, Servitude, React, Detestation, A/Political, Phobia, Resist and Exist, Provoked, Another Oppressive System, Human Waste, Disrespect, Garmonbozia, Extinction Of Mankind, and Behind Enemy Lines. If you haven't picked up a copy of PE in some time, then definitely check this one out. It really is well done with a ton of good stuff to read, look at, think about, and listen to. Well worth the high cover price! (\$7 to Profane Existence/PO Box 8722/Minneapolis, MN 55408)

MEDIAMORTE • Summer Slam 2003 double DVD

I'm not entirely sure if this goes under DVD or if it's just a CDR, I'm really not that good with the technical shit, but anyway, this here is a document of the Summerslam Festival in Blieskastel, Germany, 2003. You get live excerpts from the following bands: Killed By Malaise, Katzenstreich, Los Asesinos de la Superficialidad, Angstzustand, Louis Cyphre, Off Minor, Forstella Ford, Zann, Francis Brady, Seein' Red, Mara'akate, and a bunch more. The picture and sound quality is alright to good, but my computer had a few problems playing some of the material which is odd because my little machine plays all kinds of format normally, without any big problems. At any rate, this was still quite enjoyable and certainly worth the purchase if you care for any of the aforementioned bands. This year's Slam promises to be great again, too. Yep. MH (www.mediamorte.de)

1956 • Tonite We Kiss CD

This was sort of a weird collection of songs. The CD starts off with an emo/indie rock sound that is melodic and romantic. The songs are softly played and polished smooth, with lots of lyrics about girls and complicated relationships. They even go into a minimal acoustic style for one song. But then, right about halfway through this CD, a whole other sound comes in. Suddenly it is heavier, guitar driven hardcore with screaming vocals. So I started to look though the booklet to make sure this wasn't a split. It wasn't. It is like the band decided halfway through that those other songs were getting boring (which they were) and took it up a few notches. They even throw in a bit with maracas and hand claps. Unfortunately, just before the end, they bring back that downer stuff they were playing before. Weird. LO (Copter Crash/PO Box 6095/Hudson, FL 34667)

Review items with UPC Bar Codes printed on the covers go in the trash. Special "promo only" pressings go in the trash. Items missing their full packaging or terribly defaced go in the trash. Everything else we review. We do not send out promo copies of HaC to people that send in promos for review.

while 2 songs are in English. My Portuguese is pretty rusty, so I couldn't make out most of the lyrical content, but the other two songs are a critique of what seems to be sexual liberation. I could have it totally wrong though, because the lyrics are vague and disjointed. There is a collage of naked bodies on one page of the insert, which leads me to believe they are taking a stand against the exploitation of our bodies? The more I look at this I really have no idea what their stance is. I wish I could read Portuguese. PK (Peculio Discos/Caixa Postal 393/Santos-SP/CEP 11001-970/Brazil)

AFFRONT • When Death Won't Kill You CD

So if death won't kill you what will? I prefer the statement made by No Trend: "When death won't solve your problem." Anyway, No Trend and Affront are no where near one another in style or mentality. These songs are re-recorded versions of old songs (previously released) with new members. Affront sound like a cross between Gorilla Biscuits and Kid Dynamite. Melodic youth crew style stuff. The songs are tight and well put together. There's some really cool trade offs with the main vocals and anthem choruses. Even though I prefer my music, when it comes to hardcore at least, to be dark and with an edge I can hear the appeal of Affront. They do what they do well. MA (Inferno; infernorecordings.com)

AKIMBO • Elephantine CD

Akimbo belt out eleven tracks of forceful hardcore in the vein of their Seattle brethren Botch. Elephantine manages to be discordant and catchy simultaneously—melding monstrous riffs, fuzzed out bass breakdowns, and harsh vocals together to concoct a crazed opus. Intense hardcore played by folks who dig stoner stuff. MAH (Dopamine/PO Box 3221/Beverly, MA 01915)

THE ASSAILANT • 3" CD

The Assailant storm through eight tracks in about the same number of minutes on three inches of CD. The recording was over before I could come up with the words to describe the macabre metal influenced madness which occurred in my room. Fans of Creation Is Crucifixion, Pig Destroyer, and the Relapse Records ilk will be happy. I know I want more. MAH (732 North 95th #205/Seattle, WA 98103)

Record Reviews

ONE NUMBER 2 • DVD

Ah, the digital revolution! Not so long ago it would have been impossible to produce a short film in such great quality for so little money (\$800), which makes digital movie making pretty punk rock. Inside this really professionally packaged DVD you'll find a 20 minute short film and a load of extras; outtakes, interviews and so on plus "Making One Number 2: A Step By Step Guide To Making A No-Budget Movie" which is really informative but simple at the same time. Most of the DVD extras are really funny in a dorky way. As far as the picture and sound quality goes, this is really good stuff. The editing (both sound and picture) is awesome throughout. There is a real effort to make this material as visually arresting as possible. The downside of most no-budget movies, however, is that some of the acting is usually pretty bad. There are a bunch of examples in *One Number 2* as well, although it must be said, that some of the acting is top notch. The episodic structure (this being the story of a pencil being passed on from one person to another) means there is an unusually high number of actors, so not all of them can be good, that's more than understandable. But it's also because of this chosen structure that it's quite hard to get emotionally involved in the story as we never get to stay with one person very long. So, while visually impressive, this film won't really keep you on the edge of your seat. It might have helped to have intercut the various stations of the pen with the first owner's quest to get it back. After all his girlfriend's father threatened to kill him should he lose it (well, it's more complicated than that, but I'm not going to tell you the whole story). But I'm nit-picking. There are plenty of amusing moments here and the pacing of the movie never slacks. A really great effort all around! MH (FF Productions/365 Whitetail Lane/Winfield, PA 17889)

100 DEMONS • CD

Ugh. I hate this crap. Five foulmouthed, overweight dudes with bad tattoos ripping off Hatebreed. Why you would want to imitate a band like that is beyond me. They even have a song about their crew. I hate the artwork and layout on this, too. Will there ever be a Deathwish release that isn't tainted by Jake Bannon's Photoshop work? It's doubtful. Gobble this shit up if you're into that tough guy metal core that I can't stand. TH (Deathwish Records; deathwish.com)

THE 244 GL • Club of the Sons LP

I read somewhere that The 244 GL has a female singer, and I kept waiting for her to sing, but when she never sang I thought that I must have been wrong about that. So I dig around and sure enough her name is Hanna, but she doesn't sound like a woman. The vocals are way throaty and heavy and brutal. So if you are expecting that this band will have a different sort of sound due to their vocalist then you will be mistaken. I am sure some folks won't even know that the vocalist is female (if in fact Hanna is actually a woman). Strange. Anyway, this is metal influenced, technical, and metal influenced hardcore. Did I mention metal? Heavy and bludgeoning, while complicated but not overwhelmingly heavy and ugly. The CD also includes songs from their debut 7" and split 7" with Zann. Apparently these extra songs aren't on the LP. A solid release. KM (Scorched Earth Policy/Irrisstrasse 19/67067 Ludwigshafen/Germany)

KM= Kent McClard,
MH=Marianne Hofstetter,
NW=Nate Wilson, MA=Matt Average, DJ=Dave Johnson,
MAH=Mike Haley,
DP=Daniel Pouliot,
DH=Dave Hall, PK=Paul Kane, CF=Chuck Franco,
CD=Chris Duprey, BH=Brett Hall, MM=Mark McCoy,
MO=Mikey Ott, TS=Tim Sheehan, TH=Tyler Humer,
CW=Casey Watson,
FIL=Pony Boy,
CB=Chandler Briggs,
SJS=Steve Snyder &
LO=Lisa Oglesby

324 • Across The Black Wings CD

By far, this is one of the best grindcore albums I've heard in a long time. Often I find that grindcore, while powerful in and aggressive and crushing way is somehow not as powerful in emotional content. Not in this case. 324 produces a crushing and devastating wall of heavy blast beats and grinding distortion-soaked guitars, but are also able to put feeling in to their songs. The melodies are intense with desperation and emotional power that drives far beyond most grindcore these days. They mix heavy, hard, and rockin' mid tempo sections with blast beats and walls of agony to create a truly unique and enjoyable listening experience. Three songs are on the track listing, but there are actually four tracks, with three on the last one. I highly recommend this. DJ (H.G. Fack/105 Nakano Shimbashi-M/2-7-15 Yayoi-Cho/Nakano/Tokyo 164-0013/Japan)

7 MAGNIFICOZ • Per I Qualche Ombra In Più! CD

Seventeen Brazilian punk songs that are a hybrid of hardcore with some skate references and grind. The lyrics to 15 of the songs are in Portuguese

AMONG THE LIVING • Broken Foundation CD

Tough guy, beatdown hardcore. Unfortunately it's not Madball. Among The Living are pretty one-dimensional. All six tracks sound similar despite a couple breaks or tempo changes here and there. Lyrics are about pain, betrayal, more pain, and more betrayal. Despite being from Holland—the country that gave us amazing bands like Agent Orange, Rondos, The Ex, Seein Red, Pandemonium, Larm, and countless other classic bands—Among The Living are directly influenced by current NYHC. Their loss. MA (Dark Chronicle/Kortenhoef/sedijk 6/1241 LL Kortenhoef/The Netherlands)

AVSKUM • Punkista CD

More d-beat punk/hardcore from these Swedish veterans. Fans will not be let down by these 15 tracks of Discharge influenced, politically fueled hardcore. This album probably won't make any new fans, but it kicks ass nonetheless. CD (Prank/PO Box 419092/San Francisco, CA 94141)

ANODYNE • Salo CDep

Anodyne brings us 7 new songs with their brand of metallic fury. They seriously have to be one of the most intense 3 pieces I have heard. The CD starts off with a weird ambient type track that's sounds like you're in traffic. Then it goes into my favorite song on the CD, "Black.Sun.Rise." They close with a cover of "Beyond The Threshold" by Hüsker Dü. What's weird is that I saw this 10" at Ebullition the other day and it had a different track listing than the CD. I recommend you get both. TH (Init Records/PO Box 871/Sioux Falls, SD 57101)

ANOLAT • Mors Longa CD

This starts off sounding sorta like Griet or something, slow and doomy. As the disc moves on, it becomes more apparent that the influences are far from just doom and death metal. At times it gets ruined for me when the vocalist actually starts talking or "crying" during emo sorta breakdown parts. The vox are not ever as metal as the music on this one. More of a new school hardcore harshness going there. NW (Hopwell Records; nopewell.com)

THE ANSWER LIES • Breakfast CD

Mix equal parts trash, punk, hardcore, I-pop, and indie rock together and the outcome is Las Cruces, New Mexico's The Answer Lies. I guess blending all of those styles together is cool, but I couldn't really get into it. I can tell that they have a sense of humor by reading the song titles (like "Politics Are Boring, But Shooting Up Is Fun") but it just seems like dumb high school crap. Or maybe I'm just in a bad mood. Whatever. TH (1343 E University/Las Cruces, NM 88001)

THE APES • Street Warz CD

This is a keyboard laden rock band that has its moments, but for the most part didn't do the trick for me. Almost like psychedelically edged fashion punk, at times. Sort of reminds me of a pre-hip-hop, post-hardcore Beastie Boys. No lyrics are included, and the cover is an apocalyptic city scene collage. CD (Planaria Recordings/PO Box 213-40/Washington, DC 20009)

CLAMPTDOWN • We Sure Won't Keep Quiet CD

Eight songs of upbeat punk in a straight forward style. At times, Clamptdown has a slightly mod feel, but most of their sound seems influenced by working class/oi punk. Their lyrics have a rebellious edge and strong sense of the world's woes, though seem interested in keeping their heads up and rocking on. Their songs are all well constructed and easy to enjoy. LO (MCR Company/157 Kamiagu Maizuru/Kyoto 624-0913/Japan)

CASE OF EMERGENCY • 7"

Six songs of dual male vocal punk. The recording isn't the best and granted you don't need a great recording for this style, but the drums are too muddy (the drummer could have been beating on trashcans for all I know) and the vocal levels are buried in some songs and not in others. Lyrics to one of the six songs are about their disdain for the atrocities associated with war. The lyrics for the other 4 songs (there's one instrumental) should have been included, especially since they took time with the packaging to include an iron on and make the cover a fold out poster. The decipherable lyrics on "They Can't Hurt You" seemed macho and out of place on this DIY punk release. PK (Controlled By Plague/PO Box 22641/San Francisco, CA 94122)

CROPNOX • Rock And Rot LP

Powerful punk rock. Studded belts, leather (pleather?) jackets and one guy even has a mohawk. This is so not my kind of thing, but I'll give them credit for being really tight, for having a great, powerful recording and strong leftist leanings in their lyrics. MH (Punk Core/PO Box 916/Middle Island, NY 11953)

Das Oath

photo by Tony J

**COPEATER • CD**

Eleven tracks of fast grindcore from Wisconsin. I have no idea what this band is all about as they have no lyric sheet, and well the vocals are grind core growls! The music is straight forward grind core. Fast and ugly with gruesome artwork, from a band called Copeater! Grindcore fanatics can't go wrong! KM (First Blood Family/PO Box 1766/Madison, WI 53701)

CAUSE • 7"

This is some Japanese hardcore with some more rock parts, ala Blowback, and some more thrashy sounding bits. "Potential Words" is slow starting melodic and darker than the other songs. Over all this is good, though the vocals on some parts were too shrill and shrieky my tastes. CD (Juka Boxxx Record/404 Green House/Kichi 3-30-10 Chiyoda/Naka-Ku Nagoya-City/Aichi 460-0012/Japan)

CIRCLE TAKES THE SQUARE • As The Roots Undo CD

This band is the next big thing; let me tell you! If you liked the demo and/or the split with Pg. 99, you'll love this. Amazing layout, extremely elaborate lyrics, and screams, yells, and whispers well blended to give you one of the most progressive (hardcore) albums of the year. This band is certainly defying the boundaries of the genre. The entire album flows beautifully, covering every aspect of hardcore possible, from blast beats to atmospheric intros to dual male-female vocals, and weaving it all together. It's scary to think what this trio will accomplish in the future. CB (Robotic Empire/PO Box 42/Richmond, VA 23220)

CUT THE SHIT • Shut Up And Play 7"

File this one in the "if you don't already have it then you ain't going to get it" department. There were 500 made, they are hand numbered, with 3 color silk screened covers. Five songs on a one sided 7". Fortunately, these songs will appear on Cut The Shit's Marked For Life CD as bonus songs. Fast, aggressive hardcore that is played with attitude and anger. Songs about keeping the straight edge, being a flash in the pan band, alienation, and other topics. Good stuff. KM (Bored To Death Records/32 Aberdeen Road/Somerville, MA 02144)

CONATION • Troubled Waters And Fortress CD

Six songs of dynamic passionate DIY hardcore from Australia. This is easily the best hardcore record I have heard since Lack released their full length in 2002. These songs are a mixture of steamrolling thrash with growling male vocals (which have a strong similarity to Charles from Rorschach) that drop on a dime into melodic dual vocal (sometimes dual male vocal, sometime dual male/female vocal-there are 3 vocalists, 2 sing/1 screams) emotive hardcore. The violin accentuates the slower parts to make some of these songs truly original and fucking beautiful. The lyrics are smartly written politically charged accounts of the world we live in as seen through the eyes of five people who live in Australia. The song "Slow Motion Catastrophes" illustrates everything I love about this band. It starts off with dual vocal off key singing that is both heartwarming and a validation for vocals that don't have to be perfectly sung to be amazingly effective. This quickly turns into a heavy thrashing song with alternately sung/screamed vocals with lyrics like: "we are not going to choke on their tear gas/We are not going to swallow their lies," which moves into a small break with the addition of violin, then back to thrashing for 16 seconds and then finally to an awesome break which floods in with violin, and a slight undercurrent of piano and a level of musicianship that I rarely see in a hardcore band. I've learned over the years that sometimes less is more and even though I really want to hear Genna sing solo on more than just one lyric of one song, I know that because she doesn't I am able to appreciate the small amount she does sing solo even more. This record is as close to perfection as I'd ever want. Go out of your way to get it. I hope Ebullition will distribute this release, because I must stock it and if Conation decides to tour the states, I'd love to set something up in Denver! PK (Deplorable Recordings/PO Box 430/Newtown, NSW 2042/Australia)

COMPLETE • All Systems Go LP

Rockin' hardcore from this German hardcore outfit. Complete has a few releases under their belt now, but this one is way more rock and roll influenced. Not rockin' like indie rock. The vocals are screamed and angry, and the music has a heavy and building intensity, but underneath that the songs are melodic and rocking. I liked it, though I wasn't blown away by it. The layout is really nice, and the lyrics are thought out and with meaning. I would probably dig them live, though I am not a 100% into this LP. KM (Scorched Earth Policy/Irrisstrasse 19/67067 Ludwigschafen/Germany)

COULIER • 7"

This record reminds me of the typical Assorted Punks sound. (Could my references be any more obscure? Sorry about that.) I guess, what I'm trying to say is, that this is very raw in every respect. It has a rough and noisy recording and probably zero overdubs. Overall the songs are pretty heavy, but they also have that early nuetles emo vibe going on—maybe a little like The Mahkato—which is a big plus in my book. Kind of sounds like they recorded this in a basement. If only they'd put some more thought and work in their packaging/artwork this could have been a pretty killer release. Still a good record, though, if you don't mind rough. MH (Stickfigure Records/PO Box 55462/Atlanta, GA 30308)

CZOSNEK • Nielegalna Pomocznosc Z Wykorzystaniem Dzieci, Zwierząt I Roslin LP

This band hails from Poland. The translated title is *Illegal Pornography With Abuse Of Children, Animals, And Plants*. Nine songs of mid-paced crust. The lyrics and explanations are in Polish and English. The songs deal with cops beating up girls and how bleak the world really is. It comes packaged in a gatefold case, and the inside is a game board. The record comes with game pieces and the object of a game is to be a punk (crust of course) from Poland in the 1980s and resist the temptations of the most dreaded thing in the scene: selling out. In one part you have to battle S/d Vicious' ghost. TH (Nikó Nie Nie Wie/PO Box 35/34-400 Nowy Targ/Poland)

DAMAGE DEPOSIT • Straight To The Bottom 7"

Oh shit, Felix Von Havoc is at it again. Damage Deposit play hardcore like all the good late '80s/early '90s bands. You can tell by the way they write their songs that they are having a good time and don't always take everything too seriously. Songs range from being against 21 and over shows, to the way kids dance at shows, to the correlation between straight edge and drag racing. Yeah, that's right. This 7" came on gray vinyl, which means it's already good. TH (Havoc Records/PO Box 8585/Minneapolis, MN 55408)

DANIEL STRIPED TIGER • CD

Daniel Striped Tiger, featuring member of Ack! Ack! Attack!, plays an appealing mix of modern hardcore and screamo. Their sound is loud and crashing, but never reaches the high pitched and annoying thing some bands make. Instead they keep it DIY hard core with driving melodies and pained, honest vocals in the early '90s emo style. The guitar work is nicely complex without becoming noise. Daniel Striped Tiger builds it up and breaks it down in a way that kept this reviewer entertained throughout. The only drawback is the teeny tiny text on the insert. Please, dudes, I don't want to go blind any quicker than I already am. LO (kissingthecurb@yahoo.com)

DISKONTO • We Are The People Our Parents Warned Us... CD

Diskonto is at it once again. Twenty-three tracks of melodic and catchy Swedish thrash core from one of the masters. This must be their third full length LP and while most bands that have been around this long might have lost their bite or edge, Diskonto seems to be in fine form. Their lyrics are just as political as ever, and the CD booklet has descriptions rather than translations for those that don't speak Swedish. The key to Diskonto's musical assault is thrash plus melody. So many bands are out there doing thrash or grind without any real tune or melodic backbone, but Diskonto makes sure every song is a song. Catchy and enjoyable. Even at their most break neck pace they manage to maintain some semblance of a song. I can't see how anyone into Swedish hardcore thrash or previous Diskonto releases could possibly be disappointed by this one. KM (Six Weeks/225 Lincoln Ave./Cotati, CA 94931)

THE DEAD HATE THE LIVING • 7"

Both musically and lyrically this is an extremely interesting release. There is some real thrashing going down, but there are also light metal touches, some gruff vocals every now and then. A strange mix of west coast thrash, From Ashes Rise style catchiness and east coast metal, but the funny thing is it really, really works. The lyrics are angry and in your face: "I'll die trying, fighting for my beliefs to make this world better for all. I refuse to close my eyes, to be swallowed by my surroundings. To indulge myself in the poison you call choice." It's definitely interesting to see choice as a curse.... So yeah, this little record got me thinking quite a bit (and jump up and down in my living room). The cover looks to be hand-printed. Nice. Definitely recommended. MH (Limbs Records/PO Box 19151/Cincinnati, OH 45219—Hey, they're from Cincinnati! Hello, Carly!)

DEATH COMET CREW • This Is Rhiphop CD

I'm having a really hard time reviewing this CD as it is very early hip hop/breakbeat stuff by what appears to be pioneers of this sound. Lots of samples and stuff over mostly very static beats. I can't say that listening to this brought any kind of joy or new knowledge to my life. I think for people who are interested in this genre this discography is certainly very nice. It even includes some unreleased live tracks. Not for me but maybe for you. MH (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

DECAHEDRON • Disconnection Imminent CD

Fun fact: A decahedron is a 10 sided polygon. This is a "super group" of Shelby and Jason from Frodus and Joe from Fugazi. I honestly don't know what they are trying to pull off here. Musically, this is just sub-par. The lyrics are of someone that just opened up a thesaurus and chose big words to make themselves sound smarter. Stick the CD in your computer and it plays a video. The video is a collection of underground transmissions the band has made. It has this underground political freedom fighter vibe to it, which is cool, but it seems as if they are trying too hard. This shit is just so polished, its got Top 40 radio written all over it. TH (Lovitt/PO Box 248/Arlington, VA 22210)

DISRESPECT • M.P.D. 7"

I found a CD of this 7" on my desk a few months ago. I didn't know where it came from, but when I gave it a listen I was totally energized by the melodic and catchy UK inspired punk rock. It turns out that Disrespect is from Minneapolis, MN and this punk rock band features former members of Miserv, Destroy, Pissed, and Civil Disobedience. The sound is totally melodic UK punk with sing-a-long chorus parts. It is really well done with male and female vocals and absolutely catchy song structures. Political lyrics and great packaging. This 7" will be a classic. Really cool. KM (Pudane Existence/PO Box 8722/Minneapolis, MN 55408)

DESPERATE MEASURES • Never Enough Time CD

I don't know too much about the sxe scene, but this band can rehash it out like the best of them. This might be good, if it weren't for the generic songwriting, lyrics, and layout that let you know exactly how this sounds. Another thing that is totally lame in my opinion is the presence of the promo sheet complete with publicity contact and album points of interest. If they want to be big maybe they should try writing good songs. CD (Youngblood Records/PO Box 236/Ephrata, PA 17522)

DISCARGA • Que Venha Abaixo 7"

Six enraged tracks of straight forward, energetic thrash/hard school styled hardcore from Brazil. Short, fast and to the point, this is an awesome record. For fans of 625 and Hibernia LP compilations. DH (Peculo Discos/Caixa Postal 393/Santos-SP/CEP 11001-970/Brazil)

+DOG+ • Plastic Surgery CD

Low end noise with a slow tempo. The occasional breaking beat is the only rest from the process of grumbles that come in like waves to shore. The ten tracks on this CD place you in the womb of this band's experimental groove. It is full immersion into noise that would go very well with a light show. LO (7726 Lilac Ln./Santa Susana; CA 93063)

DECATUR BLUE & WPA/C • DB Sides CD

Decatur Blue is an art collective in Washington DC and apart from doing all sorts of visual art they're now doing audio as well. I guess you could think of this as the soundtrack to the exhibition. Although I might have gotten that completely wrong. The booklet features loads of cool art and writings about how to make it as an independent artist. I think most of the bands on this CD have played the DB space at one time or another; they are: Measles Mumps Rubella, Antelope, Black Eyes, Apes, Pines Of Nowhere, The Kitchen Sink, and a bunch more. Musically this is exactly what you would expect a project like this to sound like. Tons of music from and for "grown ups," a lot of which sounds kind of pretentious to me, but that's purely a matter of taste. The only song that I thoroughly enjoyed was by Canyon, a sort of alt-country tune. (Yeah, I know, what the hell is wrong with me?) If you're into art and such and able to tolerate fancy pants DC rock then this is for you. MH (Planaria Recordings/PO Box 21340/Washington, DC 20009)

DELORAX • 7"

These two songs sound like nothing else I had to review this time (which is a good thing, I'm sure). Delorax's music combines an epic feel with a new wave kind of dorkiness, at least that's what the vocals sound like to me. I'm expecting the members to have spiky hair and wear black eye shadow, but probably neither is true. Or maybe I should just call this operatic emo, I don't know. I do like how they draw out the songs and build momentum by using sad, distorted guitar notes that kind of just float in the air until you get swept up by them. Then at times they even rock. Though it must be noted that a better recording would have been nice, this is still really quite good. MH (Greyday Productions/PO Box 2086/Portland, OR 97208-2086)

DEADFALL • Destroyed By Our Own Device CD

First off, Deadfall totally reminds me of early Uniform Choice and Unity combined with a more stripped down and raw hardcore sound. Okay, so basically we're talking about a Minor Threat influence, but I think Uniform Choice/Unity is a more accurate description since they often played as fast as Deadfall does. The vocals are good, and the fast aggressive music comes off with an intensity and power. They do a Skewbald cover which is pretty much the exact sound that Uniform Choice/Unity was going for back in the day (in truth it can be argued that Uniform Choice ripped off this exact Skewbald song). Kind of strange that Deadfall decided on this cover but I guess the song was influential to them in many ways. Anyway, I liked this CD. But hey I love the sorts of hardcore that has inspired Deadfall's music. Lyrics are pretty much the standard fare, but after 20+ years of reading hardcore lyrics I can pretty much say that about every fucking record that comes out. Enough said. This is a good fast hardcore record that brings back the energy and spirit of the early to mid '80s. I liked it. Deadfall are from San Francisco. KM (Six Weeks/225 Lincoln Ave./Cotati, CA 94931)

DETWIJE • Six Is Better Than Eight CD

This London five piece plays four tracks of instrumental, Godspeed You Black Emperor! influenced ballads on their self titled, self released CD. The songs all share a similar structure; mid tempo guitar plucking with a sweet violin melody played overtop, crescendoing to climax, then repeat. Though they manage to fashion perfect background music, Detwije didn't strike me as a band I would sit down and listen to, or go and see play live. These tracks would be put to better use if played during a pivotal scene in a movie, rather than trying to stand on their own. MAH (detwije@detwije.com)

DIE YOUNG • Confessions Of A Petty Thief 7"

Die Young play fairly standard moshy hardcore in the vein of bands like Madball and Hatebreed. About three seconds into this record I said to myself, "Oh Christ!" Not like, "Oh Christ! This is fucking sick!", but like, "Oh Christ, I have to listen to this record." MAH (Immigrant Sun Records/PO Box 150711/Brooklyn, NY 11215)

THE DISCORD OF A FORGOTTEN SKETCH • CD

These Canadian kiddies seem like they don't really like the concept of "songs," so they just bang and strum away for about 20 minutes in 5 tracks, remaining technical and frustrating like Daughters, and yet noisy, sassy, and annoying like The Locust. Look at this, they brag about playing with From Autumn To Ashes and Between The Buried And Me. Ha ha! This band is just way too over-the-top. If you're into that sort of thing, then you would like this. My advice, however, is to stop trying to be so weird and write some real songs, because they certainly have potential. And some lyrics would be nice! CB (New Romance For Kids Records, newromanceforkids.cjb.net)

DISGUST • The Horror Of It All... LP

I was hoping for a little more from this LP. Disgust definitely plays some awesome, raging crust punk, and I know I'll listen to this again. The only thing is that while it is good, it's not so fresh or original that I get songs stuck in my head or that I'm 100% excited about it as I am about other crust records. Their sound is loud and pissed, with a wall of guitars backing up frantic d-beats, and ferocious vocals throughout. These are all good things in the way of how it sounds, but the melodies are what bug me. They're okay, but not more than an average crust band would play. I wish I was more excited about this. DJ (Crimes Against Humanity/PO Box 1421/Eau Claire, WI 54702)

THE DIVISIVE • Do We Only Dream? 7"

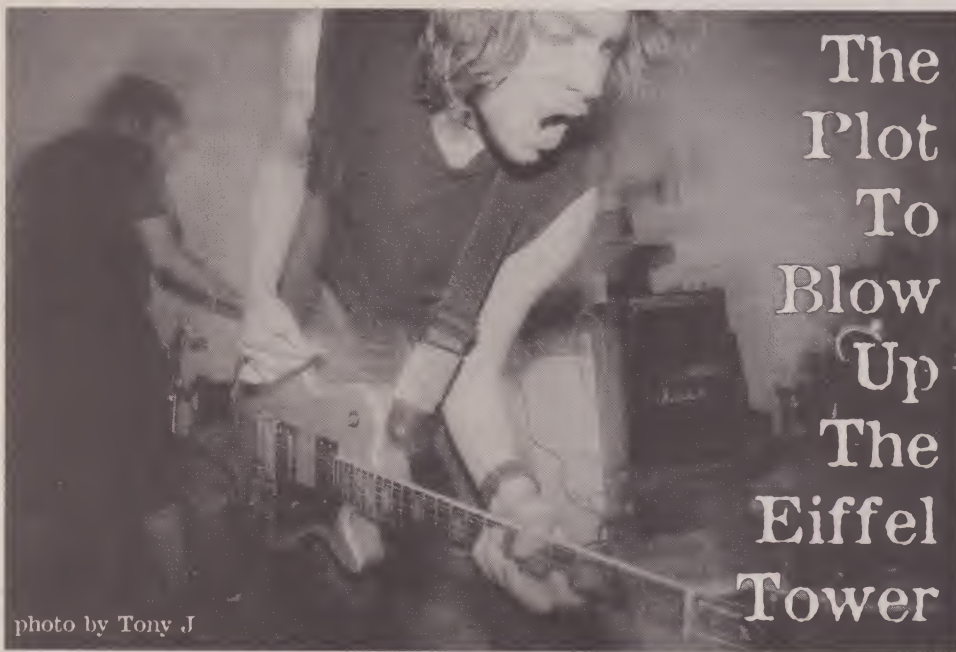
Melodic and catchy hardcore from Finland. The Divisive plays passionate anthems decrying war, wasted resources, immigration laws and bureaucratic bullshit. Political old school hardcore with a nod to 7 Seconds. CD (Renko/Kirkkote 7/63300 Alavus/Finland)

EIGHTY SIX • Army Of Cats CD

First and foremost, I was confused about the name of this band. Is it Eighty Six or Army Of Cats or Eighty Six Army Of Cats? The liner notes ask you to be a part of Army Of Cats, suggesting that's the band name, but then they go on to say when and where Army Of Cats was recorded, suggesting that's the title of the record. Apart from that easily preventable, and utterly confusing information, these 6 songs are influenced by late '80s/early '90s Dischord/DC hardcore. I hear a nice mix of Novelty era Jawbox, with the vocalist sounding close to Daniel Higgs from Lungfish, singing with a slight British accent as opposed to a southern American one. Some of the songs have a little more of a rock feel reminding me of Kingface. The lyrics are mainly personal and smartly written. Another worthy release from England. PK (Bombed Out Records/PO Box 17/Leeds/LS8 1UP/UK)

EXTERNAL MENACE • The Process Of Elimination CD

These guys put out their first stuff in like 1979-80, and have continued to play the basic English punk sound that most of us out grew a few years after discovering more interesting punk/hardcore. I'm pretty sure there are to many line up changes to actually take this shit serious after more than 20 years. NW (Dr. Strange Records/PO Box 1058/Alta Loma, CA 91701)



ENCRYPT MANUSCRIPT • Dialogues CD

This is an interesting band... close your eyes and imagine the Blood Brothers telling you they gave up the spazzy chaotic flip because Artist Direct beat them with an ugly stick so hipsters didn't like them anymore, and told you they wanted to play more mathy, weird indie rock stuff but still keep a hint of sass. At the first few listens, I hated it, because the vocals can be annoying—but now I'm starting to like it more. The music is catchy, original and doesn't repeat itself a lot, which is a big plus. The layout is pretty nifty as well. I suppose my only complaints are the vocals and the random lyrics. I would like this band a lot more if they were instrumental. 5 songs, 21 minutes. CB (84 Valentine Ave./Glen Cove, NY 11542)

ENSALADILLA RUSA • 3" CD

Neat format. Clocking in at eleven minutes and twelve seconds we find fourteen tracks that are on the mad side of things. I don't listen to this kind of stuff very often, because it's just too aggravating. I'm almost glad they didn't include lyrics. It couldn't be anything but babble. Reminds me of what I've heard from Arab On Radar, Locust, and Omega Cinco. Really pretty far out. I like all the fiddly screamy stuff that's similar to bands like Off Minor and A Trillion Barnacle Lapse, but I can't get into all the nervous weirdo things going on at the same time. On the cover there's a drawing of two guys with zebra heads grooming a dog. Like I said, mad. Overall though, I'm not all that impressed by this. Weirdness is easy. Honesty is hard. Locust fans would probably be into this, though, because it's so, "Dude, this shit is mental!" From Spain (where the sun beats on your brain). MH (Ozono Kids Records/Postal Box 627/08240 Barcelona/Spain)

ENTROPIA • CD

Entropia is an Italian band who plays heavy hardcore punk mixed with metal sounding riffs and chords. The music is generic, mainly unemotional, and the vocals are average at best. This album just doesn't have enough feeling or drive for me to enjoy it. DJ (Six Weeks Records/225 Lincoln Ave./Cotati, CA 94931)

ELUVIUM • An Accidental Memory In The Case Of Death CD

Eluvium is just Matthew Cooper in front of a piano. His songs are moving, soft, and romantic. The open and mellow nature of pure piano tends to excite the imagination as you listen. Matthew uses this to his advantage, giving you nothing but the sounds of keys on strings. Nothing that distracts from what he plays. Eluvium is not punk, or hardcore, or even indie really—just piano. LO (Temporary Residence/Temporaryresidence.com)

EXCELSIOR • Hot Shit Sandwich CD

Before I listened to this CD, I was reading the liner notes and noticed that part of this CD was originally released on Belladonna Records and I thought back to some amazing releases they had done in the past. I then became excited to hear this CD envisioning some extra speedy hardcore that I was bound to love. I proceeded to place the aluminum disk in my CD player and was surprised. You could say I was disappointed, but not too disappointed. The music turned out to be sort of sassy punk that kinda reminded me of Le Shok at times, but then there were some classic rock guitar riffs thrown in for good measure, I suppose. Some of the artwork reminds me like it could be done by the Aquabats if they smoked a lot of weed. This CD is a discography of sorts, compiling an EP with an LP as well as some unreleased tracks. Pretty good but I wasn't too into it. DP (Planaria Recordings/PO Box 21340/Washington, DC 20009)

FORWARD TO DEATH • The Hourglass 7"

Eight tracks from this New Jersey hardcore band that features at least one former member of Tear It Up. Good songs with catchy chorus sections and plenty of energy. Kids will eat this 7" up as it is a really solid hardcore record. Good! KM (17 CM Records/Po Box 563/Lakehurst, NJ 08733)

FACE DOWN IN SHIT • Passing Times CD

The music on this CD is a transcending piece of whirlwind noise, emotionally evocative words, and harsh hardcore punk sounds. Lingering chords and haunting rhythms flow into full speed ahead hardcore punk while the singer's desperate and angry vocals carry with them a vision of very dark and depressing times. If heavy hardcore is your forte, give this a try. For references, some bands that came to mind were Toad Liquor, older His Hero Is Gone, and Econochrist. As always, it's easy to compare music with familiar names, but the riffs and vision put forth by this band are unique, but still represent the alienation to this rotten world many of us feel. And of course these guys put on an excellent show. Feeling each note and rocking out like it's the end of the world. (Which you know it is, right?) CF (\$10 to Crimethinc Urban Pirates/PO Box 2133/Greensboro, NC 27402)

FACTION OF THE FOX • CDep

Faction Of The Fox is a silly and serious hip-hop outfit laying down six tracks on this CD. Their sound is stripped down, old school rhyming with very little instrumentation—sort of like Shed Dwellas. The sound is a mix of words and scratching, for the most part. No lyrics are included and I am not down enough to really figure out what these songs are about. I just catch a few times they scream "pistachio" and then try to see how that makes sense. Anyway, it is fun little mix of sounds. LO (\$4 to Mike Allin/Quincy Shanks/PO Box 3035/St. Charles, IL 60174)

THE FIREBIRD SUITE • Archives 1996-1998 CD

18 tracks: 70 minutes. So this was recorded half a decade ago but they recently fiddled around with it a little, added some vocals, tweaked the sound a little. I remember this band. I remember liking them a lot. Basically this is some rhythmic stuff in the vein of The Van Pelt crossed with Deep Elm/Caulfield Records emo rock. This makes for very nice music to drive, cook and have a wank to (I mean, that's good, isn't it?). Definitely recommended to anyone who can listen to early Promise Ring or Cursive and not throw up. MH (Lucid Records/665 Timber Hill Rd./Deerfield, IL 60015)

TOP 10 LISTS

LISA OGLESBY:

TAKARU—live in Goleta • **VITAMIN X**—live in the Nard • **CIRCLE TAKES THE SQUARE**—As The Roots Undo LP • **MEMENTO MORI**—discography CD • **SMALLTOWN**—Years, Months 7" • V/A—Bay Area Thrash Demolition 2x7" • **URANUS**—To This Bearer Of Truth CD • **LOOK BACK AND LAUGHT**—LP • **KILL BILL VOL. 2**—movie • being out from under the landlord's thumb • **CUT THE SHIT**—Shut Up And Play one sided 7" • **BORN DEAD/CONSUME**—split 12" • planting in MY backyard • **YAPHET KOTTO**—We Bury Our Dead Alive LP

MARIANNE HOFSTETTER: **THE DEAD HATE THE LIVING**—7" • **SOLID GROUND**—demo CD • **NITRO MEGA PRAYER**—The Reason CD • my old FIREHOSE records • **RAEIN**—new songs • **AMERICAN SPLENDOR**—DVD • **OPEN RANGE**—DVD • **THE OFFICE** on BBC • apemustnotkillaperecords.com

NATE WILSON:

NO HOPE FOR THE KIDS—Das Reich 7" • **CUT THE SHIT**—Shut Up And Play one sided 7" • **SPEND4**—demo • **SLOGAN BOY**—7" • **HOLIER THAN THOU?**—We Come In Peace, We Leave In Pieces 7" • **THUMBS UP**—Destroy 7" • **SLEEPER CELL**—advance double 7" • **YOU'RE NEXT**—demo CD • **WAKE UP DEAD**—demo • **WITCHHUNT**—demo CD

SCOTT TORGUSON:

SAGE FRANCIS—Live Band Dead Poet CD • **STILL LIFE**—The Incredible Sinking Feeling... CD • **ATMOSPHERE**—Seven's Travels CD • **PLEASE INFORM THE CAPTAIN THIS IS A HIJACK**—LP • **BRIDGE MADE OF BATS**—CD demo/live • **DESCENDENTS**—Cool To Be You LP • upcoming law school graduation • hopefully some spring weather soon • Horizons Restaurant in the Philly burbs • the San Diego Padres new uniforms

TIMOTHY SHEEHAN:

SOUND OF FAILURE—The Party's Over LP • **LOOK BACK AND LAUGH**—LP • **HARDESTY**—What Doesn't Make Us Stronger Only Kills Us LP • **ASESINOS DE LA SUPERFICIALIDAD/TEMPERS RISE**—split 12" • **WAXWING**—Nobody Can Take What Everybody Owns LP • **STOP IT!**—Self Made Maps LP • **CIRCLE TAKES THE SQUARE**—As The Roots Undo LP • **TRAPDOOR FUCKING EXIT**—Be Not Content LP • **LUNGFISH**—anything

FIL:

LOOK BACK AND LAUGH—LP • **CAREER SUICIDE**—LP • **THE CIA MAKES SCIENCE FICTION UNEXCITING#2** • **TAKARU**—live • **YAPHET KOTTO**—live • **ZEGOTA**—Reclaim! CD • **DECADES OF CONFUSION FEED THE INSECT#37** • **SOOPHIE NUN SQUAD**—Pasizzle Slizzles Tha Drizzle LP • **SEIN' RED**

MARK MCCOY:

KATHARSIS—Kruzifixxion CD • **XASTHUR**—The Funeral Of Being 2 x LP • **GORMANTATINUS**—Sersavina Decan, Anden Plaustr CDr • **HAEMOTH**—Satanik Terrorism LP • **NORTT**—Graven CD • **VLAD TEPE**—Old Traditions Rule Keltia boot • **KRIEG**—The Black House CD • **FALL TO YOUR KNEES PISSING #3 & #4** • **FUCKED UP**—all • **LIARS**—They Were Wrong So We Drowned LP

MATT AVERAGE:

KYLESA—live and all releases • **FUNERAL SHOCK**—live and all releases • **STRANGLERS**—The Raven LP • **STEREOLAB**—Margarine Eclipse CD • **DISCHARGE**—Why? LP • **MONSTER X**—Indoctrination CD • **POLICE BEAT**—Time For Coffee EP • **FALL OF THE BASTARDS**—Dusk Of An Ancient Age CD • **CASE OF EMERGENCY**—live • **TO WHAT END?**—The Purpose Beyond CD • **SHUDDER TO THINK**—Curses, Spells, Voodoo, Mooses CD • **CELEBRITY MURDERS**—demo CD • **2000 MANIACS**—State College Hardcore 1984 EP • **SCURVY DOGS**—It's All Gonna End LP • **THE HUMAN LEAGUE**—The Golden Hour Of The Future CD • **COACCION**—Invertebrado CD • **SKITSYSTEM**—Gra Varld/Svarta Tankar CD • **HALF JAPANESE**—Our Solar System CD

PAUL KANE:

CONATION—Troubled Waters And Fortresses CD • **MY DISCO**—Collapse Of An Erratic Lung 7" • **MISHAP #16** • **BARBARA MORGENSTERN**—Nichts Muss LP • **DNTEL**—Life Is Full Of Possibilities CD • **THE ONE AM RADIO**—A Name Writ In Water CD • Oreoc encrusted vegan cheesecake @ Watercourse Foods • **YOUNG ADAM**—sneak screening w/ Tilda Swinton and David Mackenzie • **SPRING, SUMMER, FALL, WINTER AND SPRING**—movie • postcardchess.com—hats off to Josh Reitze!

CHANDLER BRIGGS:

KODAN ARMADA/GOSPEL—split 10" • **TOBIAS**—3 song sampler CD • **THIS SHIP WILL SINK**—LP • **TAKARU**—There Can Be Only None LP • **THE ONE AM RADIO**—A Name Writ In Water CD • V/A—Microwave Said To The Pacemaker 2x7" • **A DAY IN BLACK AND WHITE**—My Heroes Have Always Killed Cowboys CD • **DEFLANCE, OHIO**—Share What Ya Got LP • **AMANDA WOODWARD**—La Decadence De La Decadence CD • **BURNED OUT BRIGHT**—one sided LP

KENT MCCLARD:

YAPHET KOTTO—We Bury Our Dead Alive LP & live!! • **SLAP SHOT**—Digital Warfare CD • **INSTED**—Proud Youth CD • **VCR**—VCR CD • **URANUS**—To This Bearer of Truth CD • **NO REST**—Suportar A Dor 12" • **KYLESA**—No Ending CDep & live! • **DISRESPECT**—7" • **MONSTER X**—Indoctrination CD • **S.N.F.U**—1st LP

FALL OF THE BASTARDS • **Dusk Of An Ancient Age** CD
Fall of the Bastards plays crusty black metal in a unique way like no other. They fucking kick ass live, and they're nice guys as well. This is their newest full length and is so far their best, in my opinion. The recording and mix is great in comparison to their "Where Dead Hang From Trees" 10" and their split 7" with Wormwood. They play fast and furious, complex and very intricate melodies, constantly changing riffs and drumbeats throughout the song. Vocals are growled or screamed in full effect with epic metal riffs that have a lot of feeling, crushing blast beats, double kick mania, and drum fills everywhere. These guys kick ass, so I suggest you pick this up and get your ass kicked! DJ (Intolerant Messiah/PO Box 6162/San Mateo, CA 94403)

FAREWELL HOPE • Valentines Day CD

I can't thank Farewell Hope enough for finally articulating what's been on my chest for years: I'm like totally angry. Photoshop collage of vintage Weegie crime scene photos really sock it to our faltering political system and—doubly transcend a riveting metaphorical FU to all the inner battles any self-respecting louse—is liable to still be feeling in our increasingly unquestioning age. Vocals kareoked from the last Give Up The Ghost LP atop a pap smearing of various distasteful modern influences that beaches this smelly whale on a fully confused infusion of frustration and chugging 2004 ruff coagulation. MM (All About Records/27 Flintlock Rd./Taunton, MA 02780)

FEUD • Battling Bastards Of Freedom CD

Straight-forward thrash, plain and simple. Its tight and fast with a large amount of blast beats and mosh beats filling things out. The lyrics are political and there's lots of sing-alongs. Its nothing new, but its definitely worth checking out if the thrash is something you can't live without. My only real complaint is that the recording felt flat in a lot of spots. BH (625 Thrashcore; 625thrash.com)

FIRST AID KIT • Frights And Shivers CD

This is well constructed indie rock that takes cues from the less annoying and more human aspects of that scene. Quite often, the songs on this CD remind me of good old Karate songs—and a time when indie didn't necessarily mean evil. First Aid Kit plays it soft and sweet, with a slight rock and roll backbeat that occasionally launches into extended guitar riffs. A quick read through the lyric sheet tells you they like to talk about life's little things that mean big things. This CD has a lot of presence and little pretense, which is always good in my book. LO (\$10 to Said Sew Recordings/10 Harvest Ln./Farmington, CT 06032)

FLOWERS IN THE ATTIC • CDep

Tough as all hell sounding hardcore from these east coasters. The guitars have a fuzzed out born against sound to them at times, while the rhythm section seems like they are into Eye Hate God at times. The vox are pretty over the top, so I won't even try to compare them to any other female vox. Heavy shit, yo. NW (Reptilian Records/403 S Broadway/Baltimore, MD 21231)

FUNERAL SHOCK • 7"

Three straight forward, angry hardcore songs. They hate you in "Dead Scene\$ter" and they hate themselves in "Not To Be" and "Fugitive By Design." "Dead Scene\$ter" has an early '80s, Circle Jerks vibe to it. It reminded me of going to shows in the mid '80s and being swallowed up in a huge pit. These songs are pretty basic, but I can see kids running in circles to this and having a great time in Redwood City. PK (Controlled By Plague/PO Box 22641/San Francisco, CA 94122)

FURIA DE BUZI CIEGO • **Por Que No Me Escribes** cassette
Definitely some heartbreak here. This might be for fans of I Hate Myself. These songs are kind of dreamy with lots of melodies and soft/off key vocals. All the vocals and writings are in Spanish. This sounds sincere and kind of sad. Super DIY packaging looks like a pen pal letter. This is soft-core. DH (El Cartero Valiente c/o Abel Murillo/Apartado Postal 10117 Bella Vista/Maracaibo, Zulia 4002/Venezuela)

GAUGE MEANS NOTHING • The Absent Trail... LP

Lisa told me this was the worst Japanese hardcore band ever. Well I don't know what the hell she is talking about. Hater. Holy shit this is the best record I've heard in a really long time. Dude what the fuck? I really cant describe how rad this record is. No words can give this justice. You just need to own it. For real. Most essential record of the 2000's. These kids are the next thing. Order at will. [Out of the two of us, it looks like I will be the one to review this record. Casey certainly didn't give it his sarcastic all. Upon listening to this LP I was shocked that it came from Japan because it was so bad. Normally, if I don't like a record from Japan it is because of the fact that I don't like the style. Japanese punks tend to have the good sense to not play shows until they can play well and not put out records until they will sound good. Gauge Means Nothing did not sound good, and only got worse as it went on. They take heavy guitar chords and intense melodic moments, and twist the two together in a way that can only be described as unharmonious. This is worsened by the atonal male and female vocals. Really, I was shocked that this record was so bad. There was not a single song that didn't make us cringe at the Bullshit HQ as we listened to the promise. —J. CW (I've Come For Your Children) 252 Barker Rd./Nashville, TN 37214

GORE BEYOND NECROPSY • Wild & Frenzied 7"

What the fuck? This is seriously drazy. I'm guessing these are older men. One side is total acid freak out garage rock that could possibly give me bad dreams. And the other has a few Japanese styled hardcore songs with solid drumming but the vocals are just too creepy for me. Maybe I'm old fashioned. Shocking? Disturbing! DH (H.G. Fact/105 Nakano Shinbashi-M/2-7-15 Yayoi-Cho/Nakano/Tokyo 164-0013/Japan)

THE GIBBONS • 7"

I could honestly be tricked into believing this to be an early Lawrence Arms demo. Its not even funny how much these two sound alike. If you don't know who Lawrence Arms is, they are upbeat and dirty Chicago punk rock with scratchy vocals and a fetish for beer. The Gibbons isn't bad, it's just completely unoriginal. The layout is really simple and the insert is pretty generic. I guess if you like Lawrence Arms pick this up. 4 songs. CB (\$4 to Salinas Records/PO Box 20996/Ferndale, MI 48220)

GIGLINGER • Big Muff 7"

I'm under the impression you've been living in Finland eating horse guts for far too long to believe that mixing Ministry, Dead Kennedys, and Nine Inch Nails is anything anyone needs to hear. Shockingly torturous. MM (Legal Records/Tapulikaupungintie 15 A 13/00750 Helsinki/Finland)

THE GOONS • Nation In Distress CD

Generic, overproduced, and highly unmemorable '83-'84 LA styled punk music for ill-suited old farts refusing to move on in life. Shelving itself somewhere amongst the Battalion Of Saints and Youth Brigade knockoff sections of cut out bins, I find this to be a painful listen. Retrofied and in brief spurts mildly impacting, it's music played without gusto apparently for nostalgia's sake but still fails at that. While the vocals claw at some sort of desperation and sincerity, it's really only a whimpering old dog begging to be shot. MM (Reptilian Records/403 S Broadway/Baltimore, MD 21231)

HALF ROUNDED BASTARD FILE • LP

This is an interesting record, not really my style, but from what I can tell it's pretty good. Mostly instrumental old school punk rock, very similar to Man Is The Bastard as well as some older Ebullition bands. There are elements of '80s hair metal, too, which is kind of funny. If you're into slower, early '90s punk, you'd probably dig this. I enjoy the silk-screened layout and the clear vinyl is a nice touch. The lyrics are fairly simplistic and kind of boring, but they do not concentrate on them at all. 11 songs. CB (\$8 to Primary Thoughts/PO Box 4995/Portland, OR 97208)

HARRIS • New Morning Pulse CD

Cap'n Jazz was alright. Their energetic and heartfelt songs reminded me of when I was a little kid and all I wanted to do was go on adventures with my friends. All Harris reminds me of is that spring break when I shit blood. CW (Martyr Records/PO Box 955/Harriman, NY 10926)

GET REAL • 7"

Get Real are some real young kids from New Jersey playing youth crew hardcore. You can tell they are heavily influenced by Tear It Up as the lyrics are just plain depressing and negative. Songs about hardship, anger, hate, and depression. Musically, Get Real are playing pretty straight forward youth crew hardcore. Simple and to the point. While these seven songs aren't the best hardcore songs ever written, Get Real manages to put together a nice EP's worth of material. Exactly what the 7" format is all about. KM (17 CM Records/Po Box 563/Lakehurst, NJ 08733)

HOSPITAL GRADE • Written Axe To Trigger CD

Fuck dude, I don't even know what to call this kind of music anymore. I really don't. Take some midwest emo. Add some midwest pop punk. Then just replace that with some homeless guys shit in your mouth. Then take your shit of the homeless guys shit, give it a guitar, and call it Hospital Grade. CW (Urine Records/PO Box 413903/Kansas City, MO 64141)

HEADS VERSUS BREAKERS • Apathy Is The New... CD

Thirteen songs of melodic mid-paced hardcore, plus 5 half ass covers encapsulated in a 13 minute outtake from a practice session which is "hidden" 4 minutes after the last track on the CD. Ever heard of Lifetime? These guys certainly have and they make no bones about it. The vocalist sounds exactly like Ari, both in his voice and in his delivery. I loved Lifetime, but you can't bite their sound this hard and expect to come out on top. This isn't *Hello Bastards*, but if you dig the last two Lifetime albums, you can't really go wrong here. The lyrics are mainly personal, with some light politics thrown in here and there. I can't really knock the lyrical content, since it's well thought out, but I would have liked to have seen more weight in the content. There are also subtle references strewn throughout the lyrics, and while it's good to see everything counts in large amounts, sometimes you should keep people guessing. PK (Box 1383/Miller Place, NY 11764)

THE HORROR • First Blood Parts I And II CD

Pretty cool thrashy hardcore whose sound is definitely rooted in '80s hardcore. I like the way the vocals are relatively high-pitched and the lyrics are totally plain spoken. Almost reminds me of the Dead Kennedys at times because of the fuck-you-attitude and the punk rawkness of it all. Like at first I totally thought one of the guys had a huge Budweiser tattoo on his arm, but it turns out he's just standing behind a Bud pump at a bar with his shirt off. Still cracked me up, though, because it looked so fucking proletarian (not that that's a bad thing), but listening to the words on this record and you know there's definitely brains there. You get two recording sessions here, the second of which has a lot more bass and sounds more like the current onslaught of all the other 625 (and such) bands. The band's qualities shine through nonetheless. MH (Chainsaw Safety/PO Box 260318/Bellrose, NY 11426)

HOW TO BEAT A DEAD HORSE • Tour CD

Ahhhh, what the hell?! Another good band breaks up! Oh, the humanity! How To Beat A Dead Horse was a really great fast-paced punk rock with yelling vocals. The drums remind me of Majority Rule, the guitars and the singing goes along really well with the music. This demo CD-R was made for their tour last winter with Circle Takes The Square and is limited to 50. I doubt you can get a copy anymore, but keep an eye out for their 7" coming out soon on Friends Forever Records and split 9" with Pretty Faces on Limbless Records. Should be popular items for all the DIY screamo fans. 5 songs, 12 minutes. CB (xwhybotherx@hotmail.com)

HOOFDPIJN • Voorby De T CD

The best thing about Hooftpijn recordings is you can just walk over and take them out of the stereo and deposit them promptly in the trash. Whereas live, you have to wait outside until they are done with their set. A milquetoast version of the Lazy Cowgirls. Blaaahhh.... MA (Tocado Records; tocado.com)

HATE NO. 3 • The Voice Of Full Hate From The Far East CD

When this first started I thought it was going to be a noise record, luckily that was only due to a noise intro on the first song. Once past the noise we have somewhat melodic, yet still harsh mid-tempo hardcore. The Tragedy influence is very strong here, though Hate No. 3 are not quite as heavy and their songs aren't quite as catchy. The vocals are yelled in gravelly sort of way without being screamy, again much like Tragedy. It's nothing new, but still not too bad. BH (Toshiaki Ikejiri/8-1-39 Sumiyoshiyamate Higashinada-Ku/Kobe/Japan)

HOTEL • CD

Hotel plays soft and rocking tunes that sound like Bob Dylan playing indie rock. Seriously, the vocals are delivered in the same way old man Dylan would (without the raspiness). Their songs are light and catchy, with a hint of folk vocals and instrumentation. Most of all Hotel, wants to suck you in with melodic precision and a gentle backbeat. LO (Forge Records/PO Box 3601/Woodbridge, CT 06525)

HEROS & ZEROS • Wake Up Call LP

Vitamin X and Heros & Zeros both feature Marko on vocals. But that is where the similarities between these two bands ends. Heros & Zeros play Oi! punk complete with saxophone and trumpet. Personally, I didn't like this record all that much. The vocals are way too rough and harsh for the musical style. I think Marko's voice is great for Vitamin X, but they don't really fit as well here. The lyrics are all very political in a good way. We are talking left wing Oi! punk; something that doesn't really exist in the USA. So that is cool, but again, my main complaint is the vocals. I just can't get past that complaint. The music at its best can be snappy with a catchy feel, but the vocals just kill it for me. Seriously; this record would be a lot better with a catchy singer that could compliment the melodies. Fourteen tracks one of which is a cover of "Rambling Man" by Hank Williams. KM (Mad Butcher Records/Kurze Geismarstr. 6/D-37073 Göttingen/Germany)

IN THE FACE OF COLLAPSE • Live At The... CD

Another band jumping on the recent screamo bandwagon. I like this. Nice packaging. Lyrics that make sense. Plus 5 scene points for quoting Godspeed You Black Emperor! in the first song. This is a live recording of them playing in the guitar players basement. Having said that, it has really good quality, but because its a CD, the songs don't segue together, which kinda sucks, but whatever. The music is good and that's all that matters. I quote my friend Drew, "Get into it!" TH (Nick/313 N 8th St./Columbia, MO 65201)

INSIDE RECESS • CD

If it weren't for the grind vocals in the back, this would be one of those new school screamy bands, that have a whole lot of metal going on, and loads of tempo changes. In a way this band has it really going on—it really is just the guy doing the throaty thing in the back that's kind of odd. Oh well. Musically this is pretty cool and the inside cover with all the band member's heads pillaged on a stick is sweet, too. MH (2311 Ohio Ave. #4/Cincinnati, OH 45219)

I SHOT CYRUS • 1997-2001 Complete Discography CD

Ugh! Get over the fucking tired ass "Warrior's" imagery already! Any more I really hate discography CDs and all the fucking skipping around you have to do between tracks to find anything remotely listenable. And like the track skipping button on CD players just doesn't seem to work fast enough. Luckily this band is fucking insanely AWESOME Brazilian thrash belted out at spine ripping velocities not unlike Discarga or Bruce Banner. No riff goes wasted here, no bullshit interludes, no boring ass self-indulgent breakdowns, just all skull-jolting, pummeling destruction and feral monstrosity. The vocals on the first ten tracks will shred all pathetic weaklings to their jittery nerve centers. Twenty-one tracks in twenty-four minutes spanning various comps and splits I'm sure no one has. This officially marks the second HaC review I've been given that I'll actually keep. MM (Refuse Records/PO Box 7/02-792 Warszawa 78/Poland; refuserecords.prv.pl)

Bleeding Kansas

photo by Tyler Humer



JESUS AND THE DEVIL • *Destructive Music Resists...* CD
 Okay, first off the cover art is atrocious. I mean, it's really awful. The music doesn't get much better, kind of like the Misfits songs that weren't so catchy. Wait I take that back, this isn't even worthy of a Misfits comparison. It's now getting kind of grungy, the more I hear it, it kind of sounds like an underground Soundgarden or Alice In Chains. Do people really buy this shit? Another record I'm re-wrapping and giving to my step-brother for Christmas. MO (Fudge Sickill Records/PO Box 7052/Villa Park, IL 60181)

THE K10 PROSPECT • CD

This CD pounds at you with intensely driven hardcore full of melody and punch. They are well constructed and tightly played. While the sound of K10 Prospect's heavy, melodic hardcore at times sounds like most larger bands I don't really care for, they make it interesting with numerous change-up and thoughtful lyrics. They talk about human experience in a way that is both personal and worldly. This band probably crushes live; to get that same crush you have to really crank this CD. LO (Samuel Records/PO Box 263/397 01 Pisek/Czech Republic)



KAFKA • *Our Memories Are Only Tales Retrospectiva 1994-2002* CD
 This CD compiles the many releases, shows, and years Kafka has contributed to the DIY hardcore scene. They play metal influenced hardcore with screaming vocals. It is a touch sound that can be grating at times, but tough as nails throughout. In these twenty-nine tracks you get a good send of the band's musical and ideological progression. They have a thick booklet with all the lyrics (printed in Italian and English), information about the records they have release, photos and flyers from shows, and a few personal messages from the band. It is a really well done discography. LO (Bloody Tears Collective c/o Nicolo Rondinelli/Via Dell Euro 24/28069 Trecate (NO)/Italy)

KILLER DREAMER • CD

Garage, punk, and good old rock and roll all find their way into these songs. Killer Dreamer gives you high energy rock songs with dark and morbid lyrics. However, these lyrics are a little different than your regular dark stuff since they talk a lot about zombies. Often, the singer discusses himself in terms of being a zombie and what that is like. In other songs, there are other monsters being sung about; and in a few others they just talk about some bad things like addiction and walking the plank. The music here is distorted and wild, and the addition of the original lyrics makes this CD fun in a brain-eating sort of way. Mmm... brains. LO (Kapow Records/PO Box 286/Fullerton, CA 92836)

KYLESA • *No Ending* CD

I only recently saw Kylesa play live for the first time, and I thought they were really swell. So it was with an eager ear that I went to hear this one. First off, I didn't think of it when they played live, but their recorded material really reminds me of Nausea (at least some of the time). It doesn't help that they do a cover of Nausea's "Clutches" that sounds exactly as if Nausea was doing the song rather than Kylesa! Their originals are nowhere near as Nausea sounding, but still the influence bleeds through, which is a good thing in my opinion. The male and female vocals work together magically, and the songs are catchy and powerful with a tightly woven symbiosis of melody and harsh rhythmically hammering hardcore. The overall atmosphere is gloomy and foreboding, and then they end it with the spot on Nausea cover. Awesome. These four songs are available on two different 7"s. One on Prank Records and one on Scorched Earth Policy Records. KM (Prank Records/PO Box 410892/San Francisco, CA 94141-0892)

KILLER SQUIRREL • *Self Released (And Loving It)* CD

Ah, the music that can be made by one dude and his four track. Killer Squirrel is poppy and enigmatic rock with lots of quirk politicized vocals. You get basic beats and funny lines, which sometimes come together in a magically pleasing way—other times you just have to move past to the next one. Most if it, however, is good if you can handle lots of deadpan and drum machines. LO (Operation Phoenix Records/PO Box 13380/Mill Creek, WA 98082)

THE KNIFESWITCH • *It's A Best... It's For The Band 7"*

The Knifesswitch has a pretty generic name and sound, but *It's A Best... It's For The Band* is definitely not a bad record. This four-piece from Idaho draws influences from Funeral Diner and You & I, and other late 1990s screamy hardcore bands that everyone loves, but then they have these weird metal solos sometimes that remind me of some radio-friendly nu-hardcore... I don't know what to think about that. Hand-screened covers and white vinyl. Nothing special, but like I said, not bad either. Four songs. CB (Dying Is Deadly Records/Postal Box 1581/Boise, ID 83701)

KITCHENS & BATHROOMS • *Vehicles Beyond* CD

First off, let me point out that someone had the idea to name a band Kitchens & Bathrooms. And then they were actually able to convince two other people that it was a good idea. Phew. Okay, moving on. The K&B boys play choppy, basic indie rock stuff with parts that stretch on like a rainbow, but without the beautiful colors or the chance of a pot of gold at the end. Its like they started practicing, and then someone had to go to the bathroom. The two remaining members were like, "Its cool, we'll just jam this out until you get back." Little did they know that this bathroom break wasn't a quick in and out, but a huge shit, and the boring jam out when on and on. Odd enough, the same matter was produced in both rooms. My roommate just said this music is "interesting," but the fuck if I am interested at all. MAH (Forge Again Records/PO Box 146837/Chicago, IL 60614)

KITES • *Royal Paint The Metallic Gardener From The United States Of America Helped Into An Open Field By Women And Children* CD

Load Records is a label that has always been able to capture my interest. From Lightning Bolt to Khanate, they have released some of the most eccentric and demented shit the underground music scene has to offer. But this isn't an ass kissing contest for Rhode Island record labels, its a review for the CD *Royal Paint The Metallic Gardener From The United States Of America Helped Into An Open Field By Women And Children* by Kites. If that mouthful of a title didn't scratch the surface of your brain, then the ten tracks on this record will get the job done. The bulk of this album are ear defeating hunks of frequency bending clamor. There are pauses from the hostility, but fucked up modulations with the semi-occasional distorted vocals are the majority. Kites is a one person undertaking. Most likely a current or past student at RISD who spends all of his money on broken Big Muffs (not the reissues) and Mooger Foogers. This definitely is not an album to play during poker night. Trust me, I tried. MAH (Load Records/PO Box 35/Providence, RI 02901)

LUBRICATED GOAT • *The Great Old Ones* CD

All the songs on this disc previously came out on other records, comps, etc. They were re-recorded for this record last year. (I know, makes no sense to me either.) These guys have been an important part of the amphetamine reptile scene for years. They have been around since the late '80s and play some pretty really weirded out noise rock (for the time). Me I'd rather listen to the original recordings. NW (Reptilian Records/403 S Broadway/Baltimore, MD 21231)

THE LAST MILE • *Motivation Designed 7"*

This record rules, because its good on both speeds! The Last Mile (at 45, the correct amount of spins per minute) play heavy, callous punk rock not unlike His Hero Is Gone and From Ashes Rise. Dirty and brutal tunes with some sweet packaging. Even though their name is shitty, its definitely worth getting! MAH (Rene/Kloosterstraat 50/9717 LG Groningen/Holland)

LAST UNDER THE SUN • CD

The layout for this CD had me all set up for a gloom and doom crust band. After all, it has shadowy people wearing antlers and Stonhenge on it. So it caught me off guard when Last Under The Sun belted out melodic and driving rock. These songs are an emotive collection of hardcore guitar work, upbeat drumming, and intensely sung vocals. While the music is good, the vocals really take the forefront because of their strong delivery and overpowering nature. LO (Iron Man Records/PO Box 9121/Birmingham/B13 8AU/UK)

THE LEGACY • *Dead Weight* CD

Wow, UK posi-core that to me is truly positive because they don't waste their time blaming others. The lyrics show a real wish to work towards a better world. Pro-vegetarian, pro-straight edge, anti-fashion. I get a really good vibe from this. Musically this is straight forward melodic posi-core similar to later Turning Point. They're hitting all the right notes without coming off as a total clone. Like the artwork, like the music and the words. Definitely like this band a lot! MH (Dead And Gone/42 Glover Road/Totley/Sheffield/S17 4HN/England/UK)

LIFE AT THESE SPEEDS • CD

Going off the cover art I was expecting to hear some electronica contained within. Instead, Life At Three Speeds play post-hardcore, or emo, akin to what Mountain was releasing in the mid to late nineties. Semi noisy, tuneful, loud, yet quiet, hectic tempos. I'm sure most readers of this 'zine would like Life At Three Speeds. This disc gives me a headache after a while. Best cured by listening to Forca Macabra, Septic Death, and Atrocious Madness. MA (Grey Sky Records/1631 NE Broadway, PMB #109/Portland, OR 97232)

LOOK BACK AND LAUGH • LP

I fucking love this record right now, but I just hope I can describe it in a way that will some kind of sense. To be honest, I guess I didn't really give their demo that much of a chance, but I'd been hearing a lot from Bay Area kids about how amazing their live shows have been. Then when I just got this LP it fucking exploded in my hands. First of all, it looks fucking killer, they went silk screen crazy on this one. I think they had 5 passes for every record. Even the inner sleeves are printed with all the lyrics and the cover is a picture of them playing that just looks like fucking chaos with a boot in your face. Frenzied, '80s influenced hardcore that at times can be as catchy as it is raw. And by that I just mean that it gets fucking stuck in my head all the time. Best of all, it moves hurriedly, non-stop through fourteen songs (on a 45), which is why I can't wait to see them play. FIL (Lengua Armada/1010 1/2 Riverine Ave./Santa Ana, CA 92701)

LOUSY BREAK • *Don't Wait For The Next Time* CD

Lousy Break packs twenty songs onto this CD. Their punchy oi/street punk style makes each song seem deceptively short—but in the end it takes a while to get through all twenty of these songs. The style is pretty basic. They just play as fast and as hard as they can. It does give them the abrasive sound they are looking for, but unfortunately, that does not make them a good band. Instead, they come off as your basic bar punk band. Their most distinctive quality is their lyrics which tend to be about getting drunk, having conflict, and threatening to shove something up somebody's butt. Shock value and semi-offensiveness seems to be the goal for most of these ditties. LO (Headache Records/PO Box 204/Midland Park, NJ 07432)

LOVE STORY IN BLOOD RED • CD

Love Story In Blood Red is a rock project with a range that will please fans of everything from The Beatles's *white album* days to raspy stripped down slant of Superdrag or The Strokes. The engineer behind the scenes is Jason Frederick, who writes all the material and handles the guitar, organ, and vocal work. The cast of helping hands is listed in the insert as a crew of nine, who together take care of drums, bass, piano, bells, and additional vocals. The majority of the tracks on this CD are cozy and acoustic, and hint at the heyday of the stonies when they snail had a blues influence, but fans of Against Me! and The Walkmen will also find reasons to be excited. MAH (Backward Masking/502 Maplewood Dr./Sycamore, IL 60178)

THE LURKING CORPSES • *23 Tales Of Terror* CD

I thought that this would be a cool CD to review because of the band's name, the zombie picture on the cover, and the camp value that might make this one worthwhile. I was disappointed when I read the crude (and not campy or funny lyrics) as I was expecting something like Ghoul or the Groovie Ghoulies, at least. The lyrics are too serious sounding to be funny, and they're too sex related. The music, as well, left much to be desired. The band mixes up Misfits-like punk (Glenn Danzig impersonated vocals), black metal riffs, and blast beats. It's all too inconsistent and not even well written (musically). Too much sounds rehearsed, and the camp value doesn't really exist. If they're a joke band, they should be funnier and not talk about women's genitals and sexual acts using offensive slang. I'm not saying that using the words "fuck" or "fucking" is bad, but the lyrics to "Mummy Cum," "Werewolf Bitch," "Zombie Bitch in Heat," and "The Witch's Cum," are not my style. The rest of the lyrics are not really offensive, but they're not all that original. Overall, this band is not that great. DJ (lurkingcorpses.com)

MAKE BELIEVE • CD

I guess this is a side project of Joan of Arc and Owls. I think this is the kind of band you either love or hate. It's not my thing, but I'm sure fans of the above mentioned will dig it. Five songs, good band name, boobs on the cover art, guys in suits. Sound like your thing? MO (Flameshovel Records/1658 N Milwaukee #276/Chicago, IL 60647)

MARATHON • Songs To Turn The Tide CD

This reminds me of stuff I listened to when I first got into punk, it's a bit reminiscent of the old Canadian band Painted Thin. The more I hear this the more I like it, kind of poppy hardcore maybe? It definitely has a feel of Propagandhi's first record, melodic punk. Not bad. MO (Red Leader Records/PO Box 20836/Park West Finance Station/New York, NY 10025)

THE MEANS • The Divine Right Of Means CD

The Means start off with a few rock tracks that blow up your speakers. Banging, crashing, and driving throughout, the first few songs get you ready for a ruckus good time. At some point, the songs start to change focus. You get more a disjointed, new wave vibe in the sound and way more whacked out lyrics. At one point, there is even what sounds like a noise track. So The Means have an eclectic rock thing going on here with lots of elements from punk and blues. They put their silk-screened lyrics under the CD tray, so you have to really work at reading the lyrics. And in the end I felt like they were mostly singing things that weren't written down. The Means have a good sound, but I the substance to play a bigger part than I felt it did on these songs. LO (Double Plus Good; doubleplusgoodrecords.com)

MEASLES MUMPS RUBELLA • Fountain Of Youth CD

I'm not the enemy of dance music, I'm really not. But this is too stripped down for me. Although, I guess if this was played really loud at a decent club then the first two tracks might get me to nod my head along, though still not motivate a lot of movement in my booty area. Too brainy and cold for me to just listen to at home and clubs make me uncomfortable so there's not really any environment where this could be enjoyable to me. Track three is slow and protracted with shittloads of reverb on very unnerving vocals. This one track reminded of Wolf Eyes, but I'm not sure that's a good thing. Not my scene, what can I say... MH (Troubleman Unlimited/16 Willow St./Bayonne, NJ 07002)

MEDIC • Greetings And Amputations CDep

I bet these guys are just so loud love that everyone covers their ears in pain. Medic is a thrashy (without the blast beats), metal (without the excessive cheesy riffs, except for that 5 second tease of a Iron Maiden solo in the last song) hardcore band from Maryland. Throw in a few machine-gun guitar riffs, brutal breakdowns (that don't make me roll my eyes), lots of stops-and-gos, and you've got yourself a decent heavy band here. Ex-Process is Dead! 4 songs, 11 minutes. CB (McCarthyism/7209 25th Ave./Hyattsville, MD 20783)

MEGALODON • Blood In The Water CD

Mix elements of old black metal and fear of god and that's what we have here. Noisy, and raw. Six songs that would be much more "brutal" if the mastering was at a decent level. Really good for a 4 track recording. It will be interesting to see where these guys go from here. NW (no address)

MEXICAN CHEERLEADER • Kings And Kings' Hoots CD

This isn't normally the kind of thing I like, but I have to admit it is damn entertaining. Mexican Cheerleader plays poppy punk with a serious rock and roll slant. All of their thirteen songs are upbeat, driving, energetic, and fun. The vocals are plain and open, so you can catch nearly every word of the offbeat lyrics. Most of their songs are about people and places, delivered in a poetic and comic manner. More than once, it seems like they make up a little bit of nonsense to get the lines to rhyme. But that is part of their charm. The lyrics are actually quite smart, and flippant, and they fit the unrelenting rock quite well. LO (Underground Communiqé; undercomm.org)

MIND FLAYER -> It's Always 1999 CD

From what I can tell, this music consists of a drum kit with synth effect triggers, synthesizers, guitar amps for lots of noisy feedback, and drum machines/sequencers. Sorry to be so technical, but I don't really know what to classify this as. I suppose that what the equipment makes, and this could be classified as, is experimental. I'm not sure if it's incoherent noise and weirdness, or carefully constructed songs. It may be both. I find this hard to listen to for more than a little while, but it is interesting because in some of the songs, samples and sounds/noises build on each other, and in effect create their own new sounds and rhythms in their mingling. That is what I like most about this. There sounds like there are drums being smashed, not always rhythmically perfect beats, sounds being triggered by the different drumheads being hit, crazy feedback that permeates almost the whole album, weird samples sped up at high pitch, and repetitive musical structures or simple tones, and again, amp noise and feedback. I don't know what else to say in order to describe this, but I do know that it's not a style of music I actively seek to collect and listen to. Maybe this stuff is circus music, for the insane, or maybe it's genius. I don't really know. DJ (Load Records/PO Box 35/Providence, RI 02901)

THE MINUS TIDE • Anakulosis CD

This is a weird sort of halfway cheesy technical metalcore with screamy vocals, repetitive guitar parts, and weird keyboard-filler. I can see all types of metal influence, from newer stuff like Converge to some old stuff like Slayer or Iron Maiden. The lyrics are mediocre: not stupid, not inspiring. They have some catchy riffs in here, I'm sure there are people who love this band; it's just not my thing. If you like these types of bands, I'm sure you've already of this band, or will like them if you haven't. CB (Action Driver; actiondriver.com)

MODERN LIFE IS WAR • My Love, My Way CD

With sweeping melody and crushing emotion fueled heaviness, this politically motivated band plays mid paced hardcore with unrelenting intensity. This is really fucking good, and doesn't rely on clichés to get across the message of personal observations and experiences of growing up and living in this fucked up world. The layout is a beautiful sienna toned collage of what appears to be immigration papers and passport photos. Awesome shit indeed. CD (Martyr Records/PO Box 955/Harriman, NY 10926)

MONDAYS HERO • Love Carries An Axe CD

Okay, should I hold back these days on my nasty reviews because of repeated letters that Lisa has gotten regarding my "bad and bored" reviews? I really can't when I hear shit like this. All I know is that it's the kind of music that is clogging the commercial airwaves of like MTV, etc. these days. Its polished, pretty, and pop oriented "punk" that keeps me digging out my old Lynyrd Skynyrd tapes, and ignoring what's going on with most music these days. Yup, I said it Skynyrd. What is next? Someone gonna write in a letter saying I'm a racist or some shit cuz I appreciate the '70s? NW (Lucid Records/665 Timber Hill Rd./Deerfield, IL 60015)

MOUTHUS • CD

The songs on this CD are an atypical collection of sounds and rhythms, allowing it to fall easily into the noise genre. At first Mouthus' songs titles seem wacky, but they really do fit the sounds they refer to. "Sand On Sand" has an abrasive and scratchy quality, while "China Drier" does tend to sound like dishes being tossed around. As I drove along listening to the two part "Head Of Shifting," the low and muffled collection of whirrs and squeaks that made it sound like there was something wrong with my car. The sounds on each track are distinctive and fit within a certain theme for sure. This recording was done by the band. LO (mouthus@email.com)

MY DISCO! • Collapse Of An Erratic Lung 7"

Three rhythmic, bass heavy, mid '90s emo-core influenced songs from this Melbourne trio. The vocal style is minimal and oscillates between urgent emotional blasts similar to any great emo-core band from the '90s and the straight forward delivery style of Alex from Former Members Of Alfonsin and Please Inform The Captain This Is A Hijack. When the vocals cut out and the songs ride on, I hear a strong Boilermaker sound or even a more contemporary DC sound like Antelope. These three lyrically introspective songs will appeal to fans of contemporary emotional hardcore as well as the new crop of DC bands like Black Eyes, Bazhenia, etc. The handclaps at the end of the first song rule. I want more. 600 Czech Republic pressed thick as a brick Australian import copies. Get on it. PK (Crashing Jets/GPO Box 3341/Melbourne/Victoria 3001/Australia)

NAILED DOWN • Insurrection CD

Spastic and fast hardcore that takes a cue from Infest, with a nod to other old school hardcore outfits like Siege, Rattus, SSD, and SOB. Plus they do a cover of Negative FX's "Nuclear Fear." Lyrics deal with conformity in the scene, rising above bullshit, fighting scumfucks, junkies, nihilists, and ferals (?). They are highly critical and border on intolerance with songs like "I Wish I Was A Skinhead" and the militaristic "Nailed Down Stormtrooper." Definitely some ripping Aussie negative hardcore, but I'm not too sure about some of the lyrics. CD (First Blood Family/PO Box 1766/Madison, WI 53701)

NECRONOMITRON • CD

The label info sheet compares this to Voivod and Man Is The Bastard and I can certainly hear that here. Nervous fiddly bits compete with slow, tuned down interludes. Lots of manic drumming and vocals that just sound haunted and insane. I can appreciate this for what it is, but would never in a million years listen to this if I didn't have to. MH (Load Records/PO Box 35/Providence, RI 02901)

NIKMAT OLALIM • Battle Legacy CD

Brutal and unforgiving punk rock in eleven tracks. This band's angry, incendiary, and smart political lyrics speak to their reality of life in Israel, most often taking the Palestinian side. Nikmat Olalim refers to an extremist Jewish organization that bombed a school in Arab East Jerusalem. They scream, strum, and bang out the frustrations of life in that region—all the while giving lots of explanation to what drives them. The political lesson told in the liner notes alone makes this CD stand out. Musically, they play straight forward and energetic punk with an '80s feel. It is loud and crazy throughout. I haven't had much exposure to these issues from the punk perspective, so this CD was really interesting for me. LO (Boshet Records;boshetrec@yahoo.com)

NO REST • Support A Dör LP

Lately, I have been hearing some good bands from Brazil, and No Rest is no exception. They play abrasive hardcore and have a great female vocalist. The music is mostly harsh w/ melodic hardcore played fast and hard with the occasional burst of crazed speed and aggression, and the vocals alternate between screaming and down right twisted howling. The vocals are really well done, and Support A Dör is a great punk LP. KM (Jukka Nakari/Kamaset Nakari/Perinetgasse 1-6/1200 Wien/Austria)

NORTHERN LIBERTIES • Enide & Disappear CD

Meh, over an hour of pretty boring punk rock. Each song sounds the same as the one before. It has that distorted guitar that makes you raise one eyebrow and wonder how they could improve the guitar sound, and the vocals are semi-whiny but not at all emotional. And what's up with the "whoa oh oh" sing alongs? The lyrics are kind of disappointing, too. Some cover the basic political topics, which I like, but some really irrelevant personal issues too. Nothing special here, but could be worse. CB (World Eater Records; worldeaterrecords.com)

NO ARMS NO LEGS • The Sodomy Of Sand LP

Neat! A one-sided LP with the empty side painted. Musically this is really fucked up, slightly metallic, screamy hardcore. More coherent than say a band like Daughters, but still pretty brutal and ugly. I could have done with less metal, though. The whole record has a sort of handmade feel about it which is quite nice. The lyrics are fucking weird and so is the short story that they lifted off the internet and included in here. There seems to be an almost pathological love for the violent, medical and obscene. Or is it all for show? MH (Limbless Records/409 NE San Rafael/Unit 202/Portland, OR 97212)

NORTHERN LIBERTIES • Easter Island 7"

This two song 7" was supposedly recorded on Easter Day in 2003, but that just might be a gimmick the band came up with. Three years under the Bush Administration makes it hard to believe most anything you hear these days... Either way, the two tracks on this record are pretty good. Dark and impulsive post punk inspired by bands like Joy Division. "Easter Island" is slow and beefy while "Chromosomatic" is a little more upbeat. Well worth checking out. MAH (Worldeater/PO Box 42728/Philadelphia, PA 19101)

NOXAGT • The Iron Point CD

Noxagt gives you nine songs of moody, dark, melodic noise. Their heavy bass lines and crushing guitar make for dynamic waves of sound throughout. I like the climbing structure of their songs. Noxagt tends to lead you to an epic rock moment. Their experimental creepiness brings to mind the similar stylings of Godspeed You Black Emperor! and Lighting Bolt. LO (Load Records/PO Box 35/Providence, RI 02901)

OI POLLO! • Carson 7"

I wrote these guys off years ago when they sang "Anarcho Pie" and that album with the whales on it. Perhaps my loss. This EP is actually pretty good. Definitely better than the last time I listened to them (well over ten years ago). Three tracks sang entirely in their indigenous Celtic language (they go into detail about the subject matter in the liner notes—read it, it's interesting). The vocals are wrenching and throaty while the music is pure anarcho punk—heavy, semi fast, and forceful. Definitely worth checking out. If you're a long time fan you probably have this already. If you've been away for a while this is a good re-introduction. MA (Nikt Nie Wie/PO Box 35/34-400 Nowy Targ/Poland)

THE ONE INCH PUNCH • Horsehead Nebula CD

Awesome Hoover style bass lines that never stop grooving combined with some really tight and intelligent drum and guitar work. These songs have a definite hypnotic quality. Most of them are kind of protracted and might seem uneventful or even boring at first, but if you give these guys a chance you'll eventually be drawn into their beautiful sound universe. I really, really liked this a lot. They also use a violin and a cello at times and I'm always a sucker for that. I only wish they had maybe used a tiny bit more vocals, this being almost 95% instrumental. Still, a great CD for anyone who likes early Cerberus Shoal and DC hardcore. MH (Collective Records/1662 Highridge Circle/Columbus, MO 65203)

ONE REASON • All Rivers Run South, All Roads Lead Home CD

Eleven songs (10 originals/1 Bruce Springsteen cover, I think) of authentic heartfelt male/female dual vocal punk. The male vocals sound like Chris from Hot Water Music or the vocalist from Against Me!, while the female vocals oddly enough reminded me (at times) of the woman from Rainer Maria and when they sing/scream together (most of the album), I hear a strong passionate and sincere quality that reminds me of the energy and spirit of that first Rainer Maria record. The off key vocal harmonies might not be as good, but the enthusiasm is definitely there. The music has that southern flavored energetic and often anthem punk feel that fits right in between heavier edged contemporaries like Avail/Hot Water Music/Against Me! and their more folk/pop influenced counterparts like This Bike Is A Pipebomb or The Devil Is Electric. One Reason excel in the lyric department, writing interesting story like passages that almost always have a political message whether it's obvious or more subtle. The literary quotes throughout the lyric sheet help to flesh those ideas out, which is a refreshing and original way to emphasize their content without giving direct explanations, which some people find too spoon-feed. A well thought out, honest and sincere record. What every DIY punk/hardcore record should aim for. Great. PK (Plan It X Records South/5810 W Willis Rd./Georgetown, IN 47122)

OPERATIC • CD

Operatic plays luke warm indie rock that is poppy and polished. Fans of The Get Up Kids, Jimmy Eat World, and Hot Water Music would dig their melodic take on the style, but personally, I think it's all too conventional and tiresome. This CD looks to be a collection of the band's previous releases in demo, EP, and compilation format. MAH (operaticmusic.com)

THE OPPOSED • This America CD

I can't tell whether these guys are gonna bust into a skank, or if their in oi! band. Don't get me wrong, they don't project skinhead mentality through the lyrics, they just sound like lots of the rockarama stuff I've heard on the 1st song. The other song has a stronger Jawbreaker, Op Ivy feel to it. (More of what we all need, right?) Two songs on a CD? Why? NW (Kaleb Keefer/2311 Ohio Ave. #4/Cincinnati, OH 45219)

OUT OF REACH • Neverending CD

Upbeat melodic hardcore from Italy with a good recording and loads of hooks. If you like Lifetime, As Friends Rust, Grade, etc. this would most certainly appeal to you. The only minus might be that these songs aren't overly original. But still, it's played with a lot of heart. MH (\$12 to Goodwill records c/o Fabio Veltri/Viale Della Libertà 14/84091 Battipaglia (SA)/Italy)

OPPRESSED LOGIC • Ones That Control CD

Oppressed Logic plays piss and vinegar punk rock like many before them. They aren't really contributing much to the style beyond a new set of voices bringing this energy to a new generation. Their songs are fast and angry, though not necessarily heavy. They sing about being misunderstood, getting into fights, and things that suck about the world. This CD has 12 originals and covers of Sheer Terror and Sin 34. LO (Blazing Guns Records/PO Box 40236/Downey, CA 90239)

OPUS DEAD • Control CD

Opus Dead plays some hardcore thrash punk, with that Spanish flavor. These fourteen tracks bounce along, and there are some interesting breaks and time changes, but the vocals on some songs don't match the intensity of the music or the urgency of the socio-political lyrics. CD (Opus Dead Records/PO Box 35049/28080 Madrid/Spain)

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PAX(A)(N)(E) • CD

The contemporaries of this band are 20 years old because Pax(a)(n)(e) plays a classic punk style to the hilt. Snotty, unrelenting, pissed, and urgent throughout. Pax(a)(n)(e)'s female vocalist uses a range from singing to screaming to accent the rocking melodies laid down by the classic punk guitar riffs. These songs are played raw and that tends to have a mixed effect. Some of them sound great while others just sound bad. LO (paxane@hotmail.com)

THE PLOT TO BLOW UP THE EIFFEL TOWER • If You Cut Us, We Bleed CD

Three new songs from these sassy bastards. I don't wear my white belt as much anymore, so maybe that's why I'm not to into this. The songs themselves don't really stand out as a whole. There are certain parts of them that groove and that I get into, but then they are done with in 10 seconds and it goes back to hell again. This CD is enhanced, so stick it in your computer and you get to see 3 live songs from a show they played at the Che Cafe. Also a bonus is that the band members themselves are naked on the CD tray. TH (Happy Couples Never Last/PO Box 36997/Indianapolis, IN 46236)

THE PROFITS • U.S. Atrocity 7"

I didn't expect to, but I really liked this 7". The Profits play seriously rocking crust punk with a political message. They combine vibrant male and female vocals over circle pit ready anthems. Their songs decry the US war machine and subsequent degrading freedom with a fist in the air. They even include a super cool booklet on the war in Iraq that talks about all the negatives for that situation in a smart way. These five songs are terribly catchy, as they draw from old punk elements in their sound and bring in relevant topics to sing about. The more you listen, the more their catchy lyrics and smart ideas draw you in. LO (Propaganda Machine/PO Box 391273/Cambridge, MA 02139)

QUIT FOR YOUR LIFE • Apologies For The Weather CD

Quit For Your Life plays poppy punk with a few moments of metal-core. For the most part, their songs are perfectly melodic and just a little rough around the edges. It makes for romantic harshness throughout. Unfortunately, it also makes for comparisons about corporate punk bands who also sing about girls. The songs on this CD are well done, but this style has nothing that really keeps me interested. LO (Vendetta Records/2405 Fourth St. #1/Trenton, MI 48183)

R'N'R • Infamous And Notorious CD

Man, the intro song on the disk kicks some serious ass. Honestly though I was a bit disappointed with the overall record compared to previous stuff I'd heard. I think there's still a hardcore feel to this that I can't help but to feel the band might want to escape? I could be wrong but I think their interested in rocking more? I mean don't get me wrong, there are some mean AC/DC-ish riffs that keep me hooked and listening to some of them over again. I was just expecting more rock. If you love stuff like AC/DC, UFO, and Thin Lizzy there really are some mean riffs on this record mixed with some more modern bridge nine sounding hardcore. I can't wait to hear what these guys do in the future. Keep writing 'em like "12FU" guys and you'll make this rocker happy. NW (Manic Ride Records/PO Box 42593/Philadelphia, PA 19101)

RAJBOT • 7"

Hip hop is NOT another form of punk as the bonehead in this disclaimer suggests—and no matter how thin you slice it they will never interbreed and be GOOD. Punk is sacred and special and perfect and will never progress because retrogression is it's basic fundamental created by people who can't function with change in their lives. So unless I'm hearing a rap version of "Can't Tell No One" on the radio I'll just assume everyone else agrees with me. MM (PO Box 4043/Bethlehem, PA 18018)

RAMMER • Suffer CD

Metal. More specifically, thrash metal. This is the third release from these Canadian metalheads, and I do think that it kicks ass. Four songs with good hooks and guitar work that isn't overly wanking, and with enough changes to keep it interesting. Fans will not be let down. The back cover is about as '80s metal as it gets, with a picture of the band in front of a black Camaro Firebird in the graveyard, complete with leather jackets and high top sneakers. CD (Funeral Gig Productions/47 Springmount Ave./Toronto, ON/M6H 2Y5/Canada)

RATOS DE PORAO • Ao Vivo No CBGB CD

I'd never heard this Brazilian band and maybe a live recording isn't the best starting point. The sound is good, but you can't really "feel" the live thing. Thrashy punk. No lyrics. I have to say this whole thing looks really cheap. But, oh well. I'm sure there are fans of this. 31 tracks. Yikes! I had enough after about 5. MH (Peculio Discos/Caixa Postal 393/Santos-SP/CEP 11001-970/Brazil)

READY SET DEAD • 7"

Amateurishly assembled fast hardcore with a butchered Void cover. Save it for your encores, you hams! Lyrics dwell in the fashioned "teen anguish" realm and appear to have been penned by a four year old anticipating his future zit problem. Try practicing. MM (Coughing Up Records/9276 S Myrtle/Tempe, AZ 85284)

REGRES • Punk Rock Pozytyw CD

Regres plays positive, driving hardcore deeply rooted in the youth crew and punk scenes. Their songs challenge the negativity in society and call upon us to make social change. They discuss issues of repression (like sexism, racism, homophobia) in a way that challenges the listener to act. Their sound is energetic and straightforward. Nonstop drumming and heavy guitar parts played in melodic and chugging styles set the tone for most songs. It all comes together well. I like the honest nature and optimistic attitudes Regres puts forth in their music within the pages of this booklet. LO (Refuse Records c/o Robert/PO Box 702-792 Warszawa 78/Poland)

REGULATIONS • Destroy 7"

I am not really sure how to review this 7". On one hand the music is awesome early '80s punk that brings back memories of early Circle Jerks, CH3, and early Black Flag combined with the spirit of late '70s punk like The Germs, Middle Class, Dils, and Avengers. But on the other hand this "band" is so extremely unoriginal. The look and sound is a complete recreation and there is really nothing new or original about Regulations. I assume that they realize this and that ultimately they simply set out to recreate a look and sound that they love. If that was indeed their goal then they were spot on, as Destroy is a definite blast from the past both stylistically and musically. Any one of these songs could have been on the Yes L.A. compilation or on one of the first Rodney On The ROQ compilations, or maybe even on the Beach Blvd compilation LP. This would have been an awesome record if it came out before 1985, but is it worth getting as a new release in 2004? I am not sure. Definitely a fun record and I am certainly glad I heard it. KM (Husted Heads Records/Space Mail Box 046/Reinertsgatan 28/116 31 Stockholm/Sweden)

ROBOTNICKA • Spectre En Vue... CD

ROBOTNICKA deliver thirteen upbeat new wave rockers with a revolutionary slant. Their songs are spacey, funky, and pretty catchy. In the first two songs, where the vocalist makes computer blip noises and sings in Japanese they sort of remind me of Melt Banana (but with keyboards). Most of the vocals are sung in French with lyrics translated into English so folks like me can get their message; a message of revolution. The music is heavily melodic and electronic. It mostly sounds like new wave though there are a few unfortunate disco moments now and again. The sound stays solid throughout—but it is the vocalist who really takes the spotlight. Her affected and intense vocal style is impressive. LO (Bloodlink Records/bloodlink.com)

RUMBLE IN RHODOS • The Weight Of This Mistake CD

This Norwegian four piece delivers a short set of catchy and rocking indie rock. The songs here have a nice sense of complexity. The textured music and simply emotive vocals make for a nice mix. This recording has medium energy, though it seems the energy would be on high played live. LO (Mas-Kina Recordings, mas-kinarecording.com)

THE ROSEALLEY PUNKROCKERS • R&B +**Kutmuziek CD**

The funniest thing about bands like The Rosealley Punkrockers, aside from their unimaginative name, is they think their misogyny and homophobia is shocking and upsetting to the listener. Anyone with half a brain knows people like this end up looking like the biggest jackasses around. No need to rush out and find just how ignorant this band is. The CD will linger around the house of the poor labile that put it out for years until all copies eventually find their rightful place in the landfill, and many of them will half life unplayed. MA (Tocado Records; tocado.com)

RÖVSVETT • Thitna Karin CD

These Swedes play traditional hardcore Scandi-punk with extremely gruff vocals. The music is in a late '80s vein with plenty of breakdowns and d-beat to get you moshing. Very pissed. Yes indeed. Many of the songs are in Swedish but from what I can tell most of it is about how fucked up cops are, being marked for life, napalm, stuck up people (be it racists, PC folks, or communists), and a sadomasochistic dwarf on a horse. This could be considered "tough" sounding music and the singer definitely looks like he can hold his own. Especially the snarling rock out picture! All and all this is a great piece of hardcore. I'm sure everyone into bands from Negative Approach to Totalitär could get into this. CF (Six Weeks Records/225 Lincoln Ave./Cotati, CA 94931)

SECRET MOMMY • Mammal Class CD

Do you go to art school? Do you ride a fixie? Do you like music that goes beep beep blip didly-dip didly-dip? Then go buy this. CW (Orthlong Musik/529 Hickory St./San Francisco, CA 94102)

SEEN' RED • This CD Kills Fascists CD

Forty tracks of great punk thrash from Seen' Red. This is a compilation of Seen' Red tracks that includes songs from the split records they did in the last few years with Yaphet Kotto, Shikari, Antidote, 400 Years, and Human Alert along with some compilation tracks and 3 unreleased tracks as well! Political lyrics that are blunt and hard hitting, which is a perfect combo for the aggressive, angry, hard, and fast thrash that Seen' Red does so fucking well. Once again an awesome release from Seen' Red! KM (Peculio Discos/Caixa Postal #393/Santos - SP/11001-970/Brazil)

SEX POSITIONS • CD

Well, Deathwish cult followers have another band to add onto their list of must-see/must-buy, only this band is a little different from the rest. It took me a few listens to get a full appreciation of this band. They incorporate different music styles, from straight up punk rock and fast hardcore to screamo to weird noise-core. It's pretty well produced (Kurt Ballou, go figure), and Jacob Bannon does the cheesy neon '80s artwork. Lyrically, this band is pretty boring, but the music is obviously their main concern. Now we'll just have to see if the Deathwish followers eat up (and hype up—yes, this is a Some Girls reference) this new addition to the line up. CB (Deathwish Records; deathwish.com)

SHOT DEAD • 7"

More Western Mass mediocrity filing in line for the landfills behind hacks like Red Reaction, Mental, xFiles and other ineffectual pissed off suburban slugs that probably have nothing to complain about and remain fixated on reactionary resentments and broken friendships as if they really matter in the long run. Grow up and get a fucking job! MM (Moo Cow Records/38 Larch Circle/Belmont, MA 02478)

SWEET COBRA • Praise CD

Hailing from Chicago, Sweet Cobra offer up some heavy, hard hitting hardcore. They seem to combine influences from His Hero Is Gone/Tragedy with some more metal and rock influences to create some rocking hardcore with heated and angry vocals. The overall feeling is oppressive and dark. They really manage to create some dark atmosphere. The CD has nine tracks and I think once more people hear Sweet Cobra their popularity will increase as they are a good band, and this style of music is very popular right now. Good stuff. KM (Seventh Rule Recordings)

THE SINISTER QUARTER • Pink Guillotine CD

I'm trying to think of what to compare this to. It's kind of mellow hardcore with a singer who sings and then sometimes screams. The label says, they are at times in the vein of At The Drive-In. I guess I can buy that, obviously not as good, but it's not terrible either. I think they are the type of band who, if they stick it out, could become quite good. I guess we'll see. MO (Fetor Fever Records/PO Box 297/College Park, MD 20741)

SKITSYSTEM • On Vield/Synon Trolak CD

This is a release of Skitsystem's long out of print LP from 1999. It's their first LP after they had released a 10". As to be expected, they play pissed as fuck and loud as fuck 9-bat with a touch of crust and metal influenced guitars and rapping vocals. Dark and dismal, Skitsystem's music reflects a world fucked beyond repair. A classic d-beat album that set the new standard for the new wave trend that followed. This one is worth hearing. DJ (Havoc Records/PO Box 8585/Indianapolis, IN 46206)

THE SLOWMOTIONS • Make Love 7"

This is some catchy and danceable garage punk. Two songs of love fueled, pre-evolution, fun times. Good stuff. CD (H.G. Face/US Nakano Shibushi-M/2-1-15 Yayoi-Cho/Nakano/Tokyo 164-0015/Japan)

THE SONS OF SATURN • The Red EP CD

Four powerfully emotive hard core songs. The Sons Of Saturn has intensely driven melodies and moments of singer catharsis in their songs. Their banging and screaming is reminiscent of French hardcore from the early '90s, but they add in some of the more recent creative aspects to give it a feel that is both gritty and explosive. LO (thesonsofsaturn@yahoo.fr)

SODDAMN INSSEIN • *War On Drugs LP*

Society at large is beyond incompetent and unlikely to pull it together. One only need to look at the fact that George W. Bush is STILL in power to realize this. Soddamn Inssein is here to spotlight that. Feel the heat, fuckers, in the reeducation camps as this combo scratches, skronks and spews forth vitriol about America's arrogance and the smoke and mirrors of foreign "policy." Do your four years, maintain a 4.0 GPA, and later come out as a alumni of Ass Varsity. The clicks on your phone and strange code on your mail are only part of the picture. Get the whole story inside. Far more safe than sliding nails up your dickhole and more entertaining too! MA (Post Present Medium)/PO Box 291301/Los Angeles, CA 90029; thesmell.org/ppm)

SODOMIZED BY MARCIA BRADY • 7"

Eight tracks of early '80s hardcore that are comparable to 7" releases by bands like DRI and The Neos. Okay, I wouldn't say that Sodomized By Marcia Brady is in the same league as DRI or The Neos—but the sound is fast, aggressive, raw, and the production sounds old and gritty just like the sorts of 7" that were coming out in the early '80s. There isn't much info about the songs or the band, but if you like old style hardcore then this little gem will certainly please. Oh, and I almost forgot seven of the eight songs are covers of old Florida hardcore bands like No Fraud, Roach Motel, Hated Youth, Flaming Midget, and more... so yeah, a true tribute to '80s hardcore Florida style. KM (Burrito Records/PO Box 3204/Brandon, FL 33509-3204)

SPITFIREDOWN • *All I Ever Loved CD*

More posi influenced hardcore from the UK. Another good band (after The Legacy) that goes for a Carry On style sound. Bitter and somewhat negative lyrics accompany the powerful music. This would certainly appeal to anybody who likes Horror Show and Count Me Out. Though not my preferred genre of music, this is certainly a great effort. MH (Dead And Gone/42 Glover Road/Totley/Sheffield/S17 4HN/England/UK)

STAN OSKARZENIA • *I Co... CD*

This band has been around since 1986, and this is their first proper release twenty plus years later. Tuneful mid tempo punk with a singer who reminds me of Blake from Jawbreaker. It's not really my thing but I can see people enjoying this. They do it well. MA (Nikt Nic Nie Wie/PO Box 35/34-400 Nowy Targ/Poland)

STOMA • CD

There's a reason why there's usually only five people at the experimental music Wednesdays at the Smell. The majority of experimental music is dull, unimaginative, and self absorbed. Stoma needs to drop the letter 't' from their name and go by the more fitting Soma. Sleep inducing at best. MA (Tocado records; stoma.tocado.com)

THE STRUGGLE • *Hopeless Nights 7"*

Not to be confused with the pre-Locust band from San Diego. A mix of hardcore and street punk to give us songs that are sort of catchy while beige semi fast and to the point. Kind of reminds me of The Pist except there's a touch more speed to this band. MA (FNS/PO Box 1299/Boston, MA 02130)

SUBCAOS • *The Last Scream Of The Chaos Monger CD*

Eight tracks from Lisbon, Portugal. Subcaos was around in the mid '90s and broke up around 1997, but apparently they are back together. This new CD features 5 new tracks plus 3 cover tracks. They do covers by Kuro, Pentagram, and Black Sabbath. As you can tell by their cover track choices this band plays metal influenced hardcore that is influenced by the crust traditions. The recording is very solid, and the songs are all quite good. I definitely think that fans of crust-core will really dig this release. The music is heavy and powerful and the vocals are done in a raspy singing style that is enjoyable and catchy. All in all I would say that this is a pretty good record. Definitely be looking for it if you think Motorhead, Tragedy, Amebix, Gauze, Discharge, and Black Sabbath are all awesome bands. KM (Monolith Records/Francisco Dias/Apartado 22731/1147-501-Lisboa/Portugal)

SOME GIRLS • *All My Friends Are Going Death CD*

Chris Rock once said about the band Good Charlotte, "Good Charlotte? Nah, sounds more like a mediocre Green Day." I think it's safe to say, Good Charlotte and the rest of mainstream "punk" bands today, sound like tenth generation Green Day, meaning they are a band who listened to a band who listened to a band... who listened to Green Day. Don't get me wrong, I like Green Day, but I'm wondering if they would sound different if they just listened directly to Green Day or the bands Green Day were influenced by. Here we have Some Girls, the interesting (or maybe not so interesting) thing is that they sound like a band who is influenced by the other bands the band members are in (Some Girls features someone from Unbroken and Gary from The Locust). So I guess what Some Girls proves is that whether you listen directly to your influences or just influences of influences, it still doesn't matter, it can still be just mediocre. So that said, I guess Some Girls are the Good Charlotte of hardcore, and hey, mediocrity is pretty good, right? MO (Deathwish Records; deathwish.com)

SOOPHIE NUN SQUAD • *Puzzle Shuffles The Drizzle LP*

I'll be honest, I had barely heard this band before and I wanted to hear a full recording. When I saw the cover, I could only imagine what they sound like. This band has a variety of songs, ranging from fun punk rock to hip-hop to almost children songs. I can imagine that their live shows are extremely entertaining, with lots of sing alongs, clapping, and booty shaking. Lyrics are intelligent but also silly. It told me they dress up to challenge the often-awkward barrier of band and audience. That's pretty awesome, if you ask me. I imagine hanging out with these kids must be a blast. CB (Harlan Records/7205 Geronimo/North Little Rock, AR 72116)

THE SPARK • *Less Slow, More Go! 7"*

Their cover version of Black Flag's "American Waste" is what caught my attention. It was a solid cover and was way enjoyable to hear. The other 9 tracks are all as good, though not nearly as well written or classic as the Black Flag cover, but hey that is pretty obvious since few bands can come up with original material that is as well constructed as a Black Flag track!! Anyway, The Spark play fast and aggressive hardcore that has plenty of energy. I enjoyed this one and listened to it many times. Good stuff, and I expect more from this band. KM (Wall Ride Records/4401 Ethel Ave./Hampstead, MD 21074)

THE SPIRIT OF VERSAILLES • discography double CD

If you haven't heard of this band, they are another one of those '90s screamo bands that have out-of-print records everyone pays too much for on Ebay and Skylab (R.I.P.). If you're into that, start searching now—Spirit of Versailles was damn good. Otherwise, I'd suggest picking up this double CD release. Like most discographies, it has way too many songs to listen to in one sitting. If you're into bands have twinkly guitar slow parts that lead into members falling on the floor screaming something you can't understand into a crappy mic that probably isn't even in front of their mouth, then you'll love this band. 29 songs, 1 hour 28 minutes. CB (Init Records/PO Box 871/Sioux Falls, SD 57101)

STAB YOU IN THE HEAD AND EAT YOUR FACE OFF • *Killin Toys CD*

Now, with such a long band name wouldn't you expect a screamo band? Well, not this time around. Stab You In The Head And Eat Your Face Off are pure Unbroken. Yep, chords so similar they either love Unbroken or love all the clones that have come after them. This band's heavy, chugging guitar riffs, angry vocals, and energetic style are totally like Unbroken's. Sure, some of the songs sound a little different. (I'm not saying these guys straight up copied them.) It is just that their essence is so dang similar. While they don't list lyrics for all the songs, the ones here show a distinct sense of frustration and contempt for the world around them. Stab You In The Head And Eat Your Face Off sings about things they hate with fury, and that fits the sound to a tee. LO (Red Scroll Records; redscroll.com)

THE STRAP-ONS • *Punk On Punk Crime CD*

The Strap-Ons plays thirteen '77 style punk songs. Their sound is basic and raw. They sing about frustration, punk rock, sex, and politics. Some of their lyrics fall into a questionable area, but for the most part they are just trying to express their personal rage against the world. I'm not particularly interested in the sound they are playing and they play a little too much into the basic punk style for me to be interested at this point. LO (Valiant Death Records; valiantdeath.com)

SUTEK CONSPIRACY • 6 song CD

Five songs of metal, yet still somewhat melodic, hardcore with screamy vocals. At times this slipped a bit far into the Iron Maiden direction with all the guitar harmonies and similar drum beats. I'm assuming that the band will probably take that as a comment, but it was a bit much for me. Overall it was good though, there's a good amount of intensity. There are some other rough spots, mostly some ill-timed tempo changes that felt a bit awkward. BH (Ed Walter Records; edwalterrecords.org)

SWARRRM • *Nise Kyuseishu Domo CD*

This band is all over the place. There is some great musicianship on this CD and some interesting fusion. Overall, I would say that Swarrm is a grind/gore band. They use a lot of haunting chord progressions— to me at times sounds a lot like Cradle Of Filth, but these guys are from Japan. Rather than sounding like vampire hymns or Viking adventures, imagine a super-hero fighting its nemesis, the gnarly monster thing. The vocals are gnarly and in fact, the last song has a coughing/puking interlude where

the singer displays what it takes to sound like a monster. Swarrm also throws a couple twists in the mix. There are quite a few jazzy breakdowns and some stripped down blues intros. This band is strange. DH (H:G Fact/105 Nakano Shinbashi-M/2-7-15 Yayoi-Cho/Nakano/Tokyo 164-0013/Japan)

TAKARU • *There Can Be Only None LP*

Ten tracks of sheer brutality, musical-violence, anger, and punishingly heavy hammering. I recently saw Takaru play two shows, and both times they were a force to be reckoned with. The studio material is recorded well, and exquisitely captures Takaru's sheer grit and ferocity of attack. I think this band will really turn a few heads as the band consists of genuinely nice guys, plus the band actually has a political message coming through loud and clear. They will make many converts with this record and their upcoming tours. The lyric booklet includes lyrics as well as explanations. Quite good, as long as you are into brutally hard and overweight hardcore. One to watch for. KM (Alone Records/PO Box-3019/Oswego, NY 13126)

THEMA ELEVEN • *Choose Your Beast CD*

I'm not sure why but I was expecting this Czech band to be metal. This is actually much more in the vein of bands like Standstill. There's a great atmosphere and wary mood to all the material plus the recording is top notch. The songs are mostly mid-tempo and start out somewhat relaxed but they gradually get more and more intense until it's like you're being swept up in this really powerful wave of music. The vocals are a mix of raspy sung and screamed. To me this CD was the biggest surprise of the bunch—it is one of the few records I got that actually rocks without being metal or pretentious in any way. Not likely to leave my CD player any time soon. I cannot believe I have been missing out on this band... MH (Strilek Records; www.strilek.net)

THOMAS PATRICK MAGUIRE • *Pissing Streams CD*

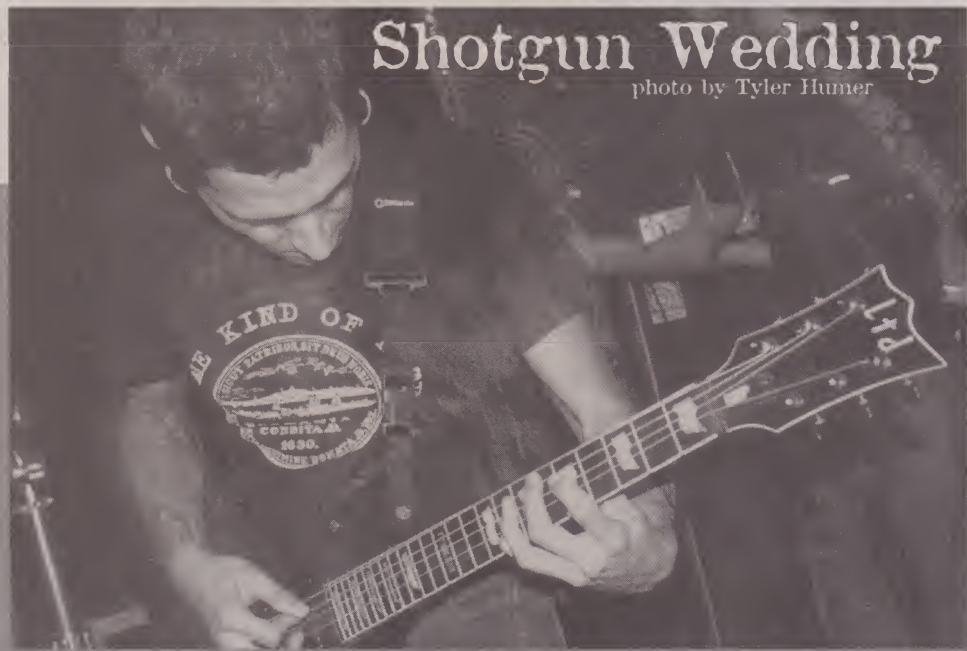
Thomas Patrick Maguire is one guy with one guitar and three names. He plays somber and murky songs, probably in his bedroom late at night, and 21 of them made it onto this CD. Some of the tracks feature electronic drums and bass, and are a little less depressing, but still put me in a bad mood. That's probably the desired outcome though. Fans of Elliot Smith or maybe even Nirvana's unplugged stuff will find this interesting. MAH (thomasmaguire.com)

TIDAL • *Abraxas LP*

This is (I believe) sophomore LP from this German unit. Easily filed in the same category as contemporaries Yage or Amanda Woodward, Tidal also manages to incorporate some more eclectic sounds in their repertoire. There's a chorus on the first song that calls up the interminable ghost of Fifteen; another "jazzy" interlude on side two that reminds me of Embrace. The musicianship tends toward the technical on much of the material here with varied results, yet I would have to say this record is overall more boring not only than releases by Tidal's contemporaries, but also than the songs I heard from their own debut LP. As a whole this comes off as a bit ponderous, yet from the weird-ass pseudo-surrealist album art to the jacked-up animal noises that lead off the A-side, there is also something intrinsically goofy about this record. A mixed bag, at best; I would advise instead to hold out for the new Amanda Woodward LP. TS (Memento/Christian Spath/Justus-Liebig-Weg 7/72108 Rottenburg/Germany)

TITLE • *Title EP CD*

Five completely stupid and horrid tracks of bad dancey synthetic experimental rock. It's like some idiot from the 1980s had a deformed baby with some raver kid and the mother drank too much during the pregnancy. This is total crap, and there is not booklet with pictures for me to laugh at. I bet this would be a lot better if I was on acid, but you're out of luck—I'm straightedge. Sorry guys, back to the drawing board. CB (Honabe Records; honaberec.com)



TO WHAT END? • The Purpose Beyond CD

To What End? has members past and present from Wolfbrigade, Sunday Morning Einsteins, and Bruce Banner. While there are strong similarities to those bands with this band, To What End? has a strong melodic side as well. Driving tempos and a wall of guitar give the music mass while the melodies work the songs into your memory. You can sing along to these while pumping your fist into the air. The song writing is strong and dynamic with a layered sound. The lyrics put weight behind the dark and bleak tone with words on insecurity, loss, loneliness, as well as political issues. This is a great release and I'm hoping we'll hear more from this band soon. MA (Crimes Against Humanity/PO Box 1421/Eau Claire, WI 54702)

TIME X • Good Moves Not Good Players 7"

Explosive youth crew straight edge hardcore from Portugal. Positive go! If you like youth crew and are into straight edge bands then you can't go wrong with Time X. They do this genera right with catchy songs and good sing-a-longs. They might not be the most original band in the world, but they make up for it with energy and enthusiasm. Not tough guy mosh metal but energetic hardcore! KM (Refuse Records/PO Box 7/02-792 Warszawa 78/Poland)

TRIED FOR TREASON • CD

I read the lyrics before I listened to the CD and I was expecting super fast skate thrash with songs about skating, straight edge, and war. The music turned out to be different, heavy vocals with mid tempo hardcore that reminded me of early Victory releases with the driving chugga-chugga guitar parts while at times they had some fast parts. It was recorded fairly well, the layout includes lyrics and a collage of pictures, and there are some song explanations. I thought overall it was just pretty good. DP (Down But Not Out/PO Box 14562/Kilbirnie/Wellington/New Zealand)

TYCKER DU? • 5"

Wow. These guys aren't kidding around with the Hüsker Dü references—they've got the whole B. Mould and crew thing down cold. Now, as to the why... that I can't answer. We already had one Hüsker Dü, and that was plenty, thanks. But then redundant repetition didn't spare us the legions of His Hero Is Gone-esque "dark hardcore" bands that have kept our community's music so stagnant and boring for the last few years. Another factor contributing to my doubt as to whether or not this is worth anyone's time is the fact that it's on a fucking five-inch. How I hate these things. Fuck collectibles—I'd much rather just have a one-sided seven-inch. Better yet, bands should just do a fucking demo or wait till there's enough material for a longer release. To its credit, however, this (tiny) record is obviously a labor of love—the time put into the complex DIY packaging alone is impressive—but again, I feel this release and others like it could benefit from a little patience and planning in terms of making release more

substantial and thus more worth finding and acquiring. TS (Ferlex Records; ferlex_records@yahoo.se)

UNCRITICAL MASS • Dandare CD

9 tracks, 13:06 minutes. Aggressive hardcore with pissed off screamed vocals. At its best moments this reminds me of the first Rorschach LP, bands like BGK and even Man Lifting Banner come to mind as well. Really just fast, raging hardcore, although it's like there is something lacking, but I don't know what exactly. I mean, this is solid all the way through. Can't put my finger on it. It's good stuff, though. MH (DP [Or Not DP] c/o Wilco DP/Houtenswetering 19/3991 LJ Houten/The Netherlands)

UNDYING • At History's End LP

Brutal and thick metal hardcore. The CD version came out on One Day Savior, but it is more fitting that a European label like Scorched Earth would release this because Undying are so freaking Euro-metal-hardcore. If I didn't know better I would have guessed that this band was from Germany. Brutal and uglified and something that the cross over crowd will dig. KM (Scorched Earth Policy/Irrisstrasse 19/67067 Ludwigshafen/Germany)

UNSCUM • CD

Even though this German two-piece starts off kind of horrible with a really boring riff and those awful throaty grind vocals, once they start to thrash, it's pretty good actually. I'm really not into the grind vocals (and they don't use them all the time, anyway), but this is definitely good as far as fast, brutal hardcore goes. Might be a demo, because I think the sound could be better, but who knows... Nice song titles, too: "High As Fuck," "Crust Punk Fraulein," "Robot As Fuck," "Give Me Ikea or Give Me Death," etc. MH (sacredplague@yahoo.com)

URANUS • To This Bearer Of Truth CD

There have been a lot of different Uranus releases over the years, but in truth very few Uranus songs ever saw the light of day. This CD finally captures the Uranus discography on one format. Uranus was cutting edge. Their blend of chaotic and emotive hardcore helped to set new standards in hardcore. Their sound combined a lot of different musical ideas into something heavy, overbearing, and awesome. And this sound has influenced countless bands in the last few years. The packaging on this CD is nothing less than cutting edge. Dark, pessimistic, with a gloomy atmospheric essence, To This Bearer of Truth unleashes a torrid of amazing hardcore songs. Everything is captured here; the tracks from the Disaster By Design double 7", the tracks from the split with His Hero Is Gone (demo), the tracks from the Immoral Squad split 7", and a Negative Approach cover. This one is absolutely recommended!! KM (Great American Steak Religion; feralward.com###)

VCR • VCR CD

I probably shouldn't like this CD, but for some unknown reason I do. I am pretty sure that this band has the same singer as Apocalypse Pow, but I could be wrong about that. Both bands are from Richmond, Virginia and they sound similar in my opinion, plus they are on the same label. I am too lazy to actually go and research this fact. The sound is power pop, no wave rock with keyboards and plenty of dancy grooves. Very catchy. Very danceable. Infectiously booty grooving. Well done, and I totally enjoy this CD, though I must re-iterate that I normally do not dig this sort of music. Male and female vocals at times, though mostly male. The CD comes with very little information about the band, so don't be expecting more than music. Dance, dance, dance! KM (Pop Faction/ 2228 Rosewood Ave./Richmond, VA 23220)

VIA SATELLITE • Aux Ed CD

God. Who likes this crap? God. Rather than listen to this contrived dishonest crap just go listed to any Hot Water Music record. Disgusting. CW (Ass Card Records/Annenstr. 5/4137 Dortmund/Germany)

VINCEBUS ERUPTUM • CD

This is totally mental. Sample lyrics: "Kill your father music, makes you wanna: burn down a school, burn down a church, burn down a house, burn down a school, a church, a school, fuck a priest, kill your mother, kill your father, music, music, music." Brutal and sometimes repetitive in a hypnotic way, this Providence based band compares themselves to Eyehategod and Flipper. I can see why. Track number two "Who farted?" is like the hardcore version of that weird Tom Waits song where he just goes mumbling on and on about "what's he building in there?" Maybe not one of the world's greatest mysteries (especially if I'm in the room since 9 out of 10 times the answer to the question "who farted?" will usually be: me) but still oddly intriguing. I think the art factor with this band is much higher than with most other bands that are into the brutal noisy thing, which is kind of refreshing. MH (Load Records/PO Box 35/ Providence, RI 02901)

VITAMIN X • Now It's Our Turn cassette

Blistering thrash/'80s style hardcore with youth crew breakdowns and sing-a-longs. This tape compiles the People That Bleed 7" from 2001 with the See Thru Their Lies LP from 2000 and a song from the Stronger Than Ever comp from 1999. The insert is massive and barely fits in the case. It comes complete with all the lyrics and photos and explanations for the songs from the LP. FIL (Refuse/PO Box 7/02-792 Warsaw/Poland)

WE ARE CHILDHOOD EQUALS • Hearts Ache... CD

God, this is just bad. Watered down pop? I don't know, maybe if The Weakerthans were terrible song writers they might sound like this.... It's pretty bad. MO (Pop Faction/ 2228 Rosewood Ave./Richmond, VA 23220)

Cursed

photo by Tyler Humer



WHERE EAGLES DARE • To Come From Nowhere CD
Thirteen youth crew style metallic hardcore songs. Musically, this is average for the genre, but the vocals weigh this record down. The songs are too vocal heavy, which is compounded by the annoying shrill scream that must be tearing this guys vocal chords to shreds. On top of that, the lyrics are personal with the majority centered around a relationship gone bad. One song maybe, but 10 out of 13 songs about the same thing? There's one brief reprieve towards the end, during the customary hardcore pride song, where other members take over the majority of the vocals. There's an obvious deviation here, which makes me think it's a cover, but I don't recognize it. If the vocalist received vocal lessons and screamed about things that have substance, this would probably still be average, but at least it would be bearable. PK (Box 1383/Miller Place, NY 11764)

WORDS THAT BURN • Spawning Ground For Hatred CD
Words That Burn (ex-Remission) mix hardcore with crust and grind elements to create a dark and heavy sound. Sort of Scandinavian, but not d-beat. For only three people they create a hell of a racket. Solid wall of sound with dual vocals—one shouting, the other throaty and cookie monster-esque. This sounds like something Six Weeks would release. I'm just wondering how drunk the people involved with the full color photo of someone shitting (really!) on a bobble head of George W were. I really didn't need to see that. MA (Crimes Against Humanity/PO Box 1421/Eau Claire, WI 54702)

X FILES X • Excruciation CD
Twenty-two tracks of belligerent hardcore from a bunch of straight edge hardcore kids. The music is pretty good, not amazing but good and solid, and definitely enjoyable. The sound is a mix of old school hardcore and more modern hardcore without any metal or college rock influences; they stick to the good stuff. The lyrics are all pretty negative. Complaints about shit that annoys them. For a straight edge band they don't have too many songs about straight edge, and not a single track about getting stabbed in the back!?! What's up with that? Surely you must have at least one friend that stabbed you in the back?? Actually, there is one song that might be about a girlfriend that stabbed you in the back, but I am not 100% sure if I am correct about that song. Anyway, X Files X play negative straight edge fuck-off core and they do it with attitude and grit. Good. KM (Trash Art!/PO Box 725/Providence, RI 02901)

YAPHET KOTTO • We Bury Our Dead Alive LP
After seeing these songs performed live twice, I can honestly say I'm disappointed with this release. Aside from the horrible layout—the front and back of the cover don't even match—these songs are just way better live. On this record, the intro and outro do not flow with the rest of the songs at all, and there are lots of "filler" parts, it seems. Also, Mag and Austin back off a bit on the singing/screaming, which takes away some vocal diversity that I enjoyed. On the other hand, its Yaphet Kotto—so it's not bad at all and definitely rocking. There are some parts I have trouble getting out of my head they are so good. Personally, I prefer the *Euro Tour* LP over all the other releases, so that might give you some perspective on my review. CB (Ebullition/PO Box 680/Goleta, CA 93116)

YES SENSEI • We Who Transplant. Sustain CD
Ten songs of rock with varying instrumentation thrown in here and there. There are some horns and some strings, and sparse male vocals. There is no lyric sheet. After several listens much of this was not memorable. I think there's merit here, but I can't get into this. Some of the songs are a bit heavier, but then they tend to breakdown in introspective noodling. The last track is an epic 12 minute mostly instrumental that goes on for way too long. PK (Rok Lok/PO Box 137/Rocky Point, NY 11778)

ZEGOTA • Reclaim! CD
"Reclaim!" the insert explains, "lives, genders, houses, vegetables, parenthood, time, responsibility, space, etc. from all those who would let them go to waste or not take them seriously enough." This is the stuff I've heard from this band. I like what they have to say and the way their explanations read like personal letters. I think they can even sometimes breathe new life into melodic hardcore with songs that have a kind of "mind of their own" feel to them where you can't always predict where they're going. Sometimes raw and abrasive and then a little catchy, sometimes building and almost epic and then there's a piano interlude. It's been a really long time since I've seen or heard this band, but this record reminded me of why I liked watching them play in the first place. FL (Crimestline Urban Pirates/PO Box 2133/Greensboro, NC 27402)

V/A • X The Sisterhood X 7"
This is a really cool 7" compilation. The record features straight edge bands from all over the world that feature women as members. The bands are Infect Vom Brazil, Uneven from France, Venus Genetrixxx from Argentina, Presence Of Mind from Germany, and To See You Broken from the USA. Infect and Venus Genetrixxx do two songs each while the other bands do one song. The record also comes with a very thick booklet that has essays and writings from the label, bands, and various straight edge women from around the world. There is just a TON of stuff to read in there. Very interesting, very informative, and very cool. One of the better compilations I have seen in a very long time. A good theme, a lot of effort into the content, and good music. Great job!! KM (Emancypunk/PO Box 145/02-792 Warszawa 78/Poland)

V/A • Disturbing The Peace CD
This is a great compilation with quite a few good bands and songs. It contains many bands from the Bay Area, and has around 30 songs. Bands include Born/Dead, Brainrot, Deadfall, Desolation, Funeral Shock, Iron Lung, Scoury Dogs, STFU, Voetsek, and more. Heavy hardcore for the hardcore minded. Very good! DJ (Six Weeks Records/225 Lincoln Ave./Cotati, CA 94931)

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Trash Art! [sound and culture] Paper: PO Box 725 Providence, RI 02901
Email: trashart@hotmail.com Web: www.soundandculture.com

V/A • Building Records Presents 60 Songs double CD
Like the title suggests, there are 60 songs on this Australian release, showcasing 5 independent punk/hardcore labels. Two of the labels (Building and Deplorable) are from Australia, while the other 3 labels are from the states (Level plane, Lovitt, and Robotic Empire). With the exception of two of the tracks (The Spitz and Limit of Shunt), the rest of this is previously released material, most of which is still available from the respective labels. The idea behind the compilation is to expose new music from the states, to the potential legions of fans in Australia which might make it easier for stateside bands to tour over there, but it works both ways because my favorite new hardcore band Conation is also on this compilation and I think this would be a great primer for kids who are looking to explore new Australian punk/hardcore as well. Great. PK (Building Records/15 Cross St/Fullarton, SA 5063/Australia)

V/A • This Is Life Vol. 7 CD
This is a very strange compilation, at least in my mind. I really like Japanese punk, so I was eager to hear this one. All or most bands are Japanese and play punk, grind, or whatever. Some of the bands are great, some are not so great. The ones that are great are either musically talented or have funny lyrics, mainly speaking of the band Cat Witch, who have a song called "Kiss My Black Ass," which the phrase is repeated by a female singer with a heavy accent. It's rad because they totally rock, but I listened to the song while reading the lyrics and had to laugh. Right on! There are some other good bands on this comp who manage to mix styles of music in a very untraditional way, yet are able to get away with it. Crow Dragon Tea, for example, play ultra melodic, sing along, poppy punk rock, but incorporate blast beats and fast paced steady beats into the style of music that would normally be mid tempo or only a little bit fast. Most of the other bands do the same thing, applying hardcore rhythm sections to super melodic pop punk type stuff. So about half of these bands I like a lot, the other half, I'm not that into, but not all comps are great all the way through. It's definitely different, and I like it. DJ (MCR Comp/any/157 Kami-gu Maizuru/Kyoto 624-0913/Japan)

V/A • The Microwave Says To The Pacemaker double 7"
An international hardcore compilation. God, I hate these things! Just kidding. This record has all the up and coming bands you need to know. I swear, this is a really impressive line-up. Kodan Armada, Phoenix Bodies, La Quieté, Rats Into Robots, The Death Of Anna Karina, The Assailant, Die, Emperor! Die!, and I! It doesn't Kill You. The line-up should be enough for you to want to buy it right away. Personally, the track I was looking for the most was La Quieté because they've become one of my favorite bands. It's all in that screamy emo vein, but LQ crafts great, memorable songs that always leave me wishing for more. Basically all the material is cool, except that I didn't like The Assailant's fiddling. But hey, we can't all like everything. MH (Slave Union/1012 Raymond St./Schenectady, NY 12308)

V/A • Internationally Piss 7"
Fifteen tracks from The Pests, Karnvapor Attack, Headless Horsemen, Out of Vogue, I Object, Deadfall, and Warsquad. More than half of the bands are from the USA, which does seem a bit weird considering the title, but Australia and Spain are there to represent the rest of the world. The record comes with a nice insert and a little poster thing. Pretty cool. Unfortunately I think there is a bit too much music on this 7" and that does cause the sound to be a bit compressed. But other than that small complaint this is a good sample of some of the up and coming thrash and hardcore bands. All the bands are pretty good. So thrash on! KM (Punks Before Profits/209 Center St./Olean, NY 14760)

V/A • TRR50 Thank You CD
To commemorate their 50th release, Temporary Residence Limited assembled brand new tracks from their favorite bands (on their roster) and solicited art from fans and friends. This CD has eleven tracks and eleven pages of art fill it's booklet. The bands are Fridge, Howard Hello, Kilowatthours, Tarentel, Rumah Sakit, Explosions In The Sky, Kammerflimmer Kollektief, Sybarite, Parlour, Halifax Pier, and Sonna. Needless to say, all of these bands play music in the soft, melodic, indie, experimental vein. If you have heard anything from this label, you have a pretty good idea of what to expect from this comp. In fact, so much of the stuff on here is similar one could easily mistake it for an eclectic release from one band. LO (Temporary Residence Limited; temporaryresidence.com)

V/A • Wayfarers All LP
This is a pretty good sample of the current DIY emo scene. Lots of bands that have been influenced by Evergreen, Heroin, Fries Of Spring, and Current. The line up includes Life At These Speeds, The Pine, True Feedback Story, Liza Kate, La Quiera, Smilava, Wilderness Medicine, The Shivering, Reactionary 3, Hit Self Destruct, Stop It!, and Big Little Torino. The comp comes with a booklet and has a nice hand screened cover. My favorite track was by The Shivering. It was a dead on Heroin inspired song that really captured the raw emotion of that great San Diego band. But the whole comp is good and really all the songs are decent. Anyone that likes any of these bands will probably dig the whole thing. I thought it was real good. KM (Owsla/PO Box 4834/Richmond, VA 23220)

V/A • Old Time Lemonade CD
This compilation is made up of twenty bands from the Providence/Oleanville scenes. Many of the bands have released stuff on Load, like Necronomicon, Kites, Lightning Bolt, and Mindflay. Others are familiar to me because of Armageddon releases, like Drop Dead and Purient. So I expected a mix of experimental hardcore, noise, and grime. But apparently bands from Rhode Island are only really interested in noise. Seriously, nearly ever song on here could be called noise. My head hurts now. LO (Hospital Productions; hospitalproductions.com)

V/A • No Nucleus CD

This compilation features bands from the Long Island music scene. The styles on here are pretty varied and, with any comp of this ilk, there are some good, some bad, and some I just have no connection to. You get rocking, raging, and melodic hardcore from bands Yes Sensei, On The Night Of Princes, Aeschylus, Nakatomi Plaza, and The Backup Plan. Soft and rocking indie from With Every Idle Hour, Slingshot Dakota (who are just like Rainer Maria), Encrypt Manuscript, Jon K, Grid Iron, and Satellite Lost. The acoustic sounds of a girl and guitar Desirae! and Rachel Jacobs. (Rachel Jacobs shines as the best thing on this CD. Her voice/guitar combo has energy, depth, and really rocks.) Other than that you have The Devil Spades playing rockabilly, Cipher's hip hop and metal core with a strong political message of liberation, Regarding I plays heavy, low end rock stuff with operatic female vocals, Fellow Project is mellow, folk inspired hardcore, and A Love For Enemies gives you metal Christian hardcore. So it is a pretty big mix of bands. The booklet has contact information for all bands a short insert for each (that they take advantage of to varying degrees). LO (The Toney Library; thetonelibrary.com)

V/A • Radio Clamor CD

Presented by *Clamor Magazine*, this is the first episode of an audio component to that magazine. Apparently the intention is the creation of an hour-long radio program. In that respect this is a very successful recording. The theme here, as with the current paper issue, is the many varied ways that people and cultures deal with death. There are eight segments each produced by a different member of the independent media community and each is fascinating in its own right. One piece is composed of the last words offered by the 152 people killed by W while he governed Texas. Another discusses life and death cycles during Alaska's winter. The program closes with a story of hope in the face of the ongoing death and destruction in Iraq. Other stories address Nigeria's death penalty, what people might change in their lives if they knew the circumstances of their death, brushes with death, lives lost over sexual preferences, and death by lightning strike. SJS (Clamor Magazine Group; clamormagazine.org)

V/A • Hardcore From The Early Days CD

This CD contains songs from 3 early eighties bands whom I'd never heard of before: Target Cells, White Pigs, and Chronic Disorder. Pretty raw stuff. The booklet is put together quite nicely with all the lyrics and one page of info about each band. Not sure why they had to put the half naked girls on the cover. It's probably meant to be ironic. All it does however, is not make me want to buy it. They could have slapped some 625 or Youth Attack style artwork on this and many a kid could have been tempted to buy this. As for the bands: Target Cells definitely has that Black Flag thing going at times. This is their demo. The White Pigs have a slightly more Vandals influenced sound. Chronic Disorder sounds more like early Dead Kennedys to me. If you'd like to explore more of very early American hardcore this is definitely recommended as I'm sure it would be virtually impossible to find these bands original recordings. MH (Coldsweat Records/PO Box 352/Manly 2095/NSW/Australia)

ALICIA LEDON/DATASHOCK • split floppy discs

This is a neat format; I'll give them that. The whole packaging is neat, no doubt. Musically, oh well, Alicia Ledon does some sort of psycho synth po(o)p number which sounds like the kind of thing Hollywood would come up with if they had to compose the soundtrack to a science fiction movie set in the 22nd century. It sounds awkward to me. I seriously can't stop thinking about the dance scene in "Battlestar Galactica." Too slow to really want to dance to it and too unnerving to actually sit down and listen to. The electronic farting sounds in the background do not help, either. Datashock is pure noise, really aggressive, aggravating and bizarrely entertaining in a car accident kind of way. One song each. Out of the 2 bands I would probably prefer the latter, be it only for the fact that they seem less fancy shmanzy. In the end, though, neither one of these little disks will ever penetrate my soul again. (It's okay, I don't think I'm normal, either.) From Germany, where beer is always near. MH (Mediamorte/The Tiny Cowkid Records; www.mediamorte.de)

DANSE MACABRE/KILLED BY MALAISE • 7"

Like so many other German bands Danse Macabre channels Orchid in a major way. There are also a bunch of nice Spirit Of Versailles type moments here. I don't think this band would have ever won any points for originality but they were definitely okay at this sound. There are a couple of neat (breakdowns that made me want to listen to this a bunch more. Killed By Malaise start off making nice use of a (movie?) sample. They never went far that whole metal thing that Orchid brought with them when they toured Europe (that and that nasty venerable disease). They had a more traditional screamo sound and they were good at it. Watch out for a posthumous release by them! Neat little record, this. MH (Jörg/Totenschiff/Saarstrasse 33/66386 St. Ingbert/Germany; totenschiff@gmx.net) [So, okay Orchid didn't bring over any diseases when they were here (that is if you discount a penchant for tight pants and sticky hair that has yet to go away again.)]

BILLY DIRT CULT/EU VUSAHM • split LP

This split LP is pretty good, only because the Eu Vusaahm side is so-so. They play hardcore/screamo stuff with a touch of grind, and it's only decent. I wasn't that into their lyrics or music, which seemed to be run of the mill. Billy Dirt Club, on the other hand, is fucking good and really original. They play a slower and sadder punk rock, almost like Rudimentary Peni's *Death Church*, but with sludge-core type screamed vocals over dark and dismal melodies. The lyrics are abstract, but good in a poetic way, as well as their use of vocabulary. This band has a really unique sound, and I can't really say that they sound like any other band in particular. The LP jacket is sick screened, always a plus with me, and hand numbered as an edition of 300. One side of this LP is really amazing, and it's worth it just for that. DJ (Volatile Rock/PO Box 200072/Anchorage, AK 99520)

BLACK MARKET FETUS/DISCIDER • split 7"

Discider plays 2 songs of hardcore that strays into the death metal category. At times, they sound exactly like Dying Fetus. My favorite song of theirs is "Smoke Leads To Fire," which is about smoking weed and fucking shit up. Black Market Fetus also play death metal tinged hardcore. They have 4 songs on their side. They have songs about how major corporations are raping the land and how we need to start recycling more. Yes, those songs have been done a million times before, but they put their own edge to it. I like this side better. TH (First Blood Family/PO Box 1766/Madison, WI 53726)

BROKEN HEROES/TOUGHSKINS • split 7"

Thoroughly mediocre oi with the usual "patriotic" sentiments amplified by the times we're living in. The music is mediocre at best and the lyrics run from reactionary to borderline racist. I can't think of any reason to suggest anyone buy this record. BH (Headache Records/PO Box 204/Midland Park, NJ 07432)

CATTY WITCH/DEADLINE • split CD

Catty Witch are pretty wicked. They play blazing, old school punk with penetrating female vocals. Their sound is straight out of the late '70s/early '80s—and they pull off all the energy and rage of that era. Each song has a strong backbone in rock'n'roll, while adding the attitude and hectic nature of punk. Put on the leather jacket and rock out to these five songs. Deadline are from the UK and play oi/streetpunk with solidly melodic song structures and amazing female vocals. Their set of songs moves through high and lows easily. The catchy and melodic parts are played with enough energy and spirit to be anything but light. This split CD showcases five songs from each band, plus some extra video footage. LO (MCR Company/157 Kamiagu Maizuru/Kyoto 624-0913/Japan)



EBOLA/JINN • split LP

If I got it right, then Jinn is basically Ebola born again. I do think though, that Jinn has a more down-tuned sound, really heavy, whereas Ebola had maybe a thrasher sound. Look, I'm no expert at this genre. All I can say is that, again, as with all the Totenschiff releases this LP looks really, really cool and there is a whole bunch of reading material about what makes the people in these bands tick. If you're into brutal and crushing music with a high trash factor then there is no way in hell you wouldn't be into this record. Seriously. MH (Jörg/Totenschiff/Saarstrasse 33/66386 St. Ingbert/Germany; totenschiff@gmx.net)

FLOWERS IN THE ATTIC/ROMA DELENDA EST • split 7"

This split 7" turned out to be better than I expected. Flowers in the Attic who plays emotional hardcore, has a real dark sound and excellent female fronted vocals. It's so angst ridden that I feel a bit of it myself as I listen. Very good nonetheless. My only wish is that there would be more than two relatively short songs on their side. Roma Delenda Est plays super technical metal-grind hardcore a la Converge or Dillinger Escape Plan, but with deeper vocals. Good for what it is. Both bands are from Baltimore, MD. DJ (McCarthyism Records/7209 25th Avenue/Hyattsville, MD 20783)

KILOWATTHOURS/THE RUM DIARY • split CD

If you like staring at the ground at shows, this is for you! These two post-stoner/mellow indie rock bands compliment each other well. Kilowatthours are a drowsy, slower Sonic Youth with some John Vanderslice and Brad thrown in there. I personally like the Rum Diary songs better—it is top of the line "shoe-gazer sweater rock". One of them plays a Mongol keyboard but manages not to get annoying. I can see some Mogwai and My Bloody Valentine influence, lots of pretty dreamy layers. Imagine the softer side of Three Mile Pilot with smoother vocals and more unusual bass lines. Throw in a collaborative track too, and you have nine tracks to write poetry and watch the sunset too. CB (Substandard Records/PO Box 310/Berkely, CA 94701)

FUNERAL DINER/DEAD CITY • split LP

This is one of three releases that form an Elementary School Benefit Program done by Old Glory Records and So Much To Give Records. Funeral Diner pulls another excellent release from who-knows-where. I'm not sure how they find time to work and play in other bands and still put out this much. Either way, four songs that rip, one of them a pretty nifty cover of "Chameleon" by Nexus Six. Dead City play a less screamy, more experimental hardcore with soft parts and hard parts that blend fairly well. They are from Memphis and sing about local problems in the South. The inserts include lyrics and contact for each band as well as some awesome information on the exploitative and segregated nature of the school system in the South. It looks like the other two releases are Yaphet Kotto/Scen' Red and Countdown to Putsch/Tem Eyo's Ki. Great release, great cause—keep it up! CB (So Much To Give c/o Jonathan Lee/PO Box 3678/Memphis, TN 38173)

TEN GRAND/METH & GOATS • split 7"

Ten Grand offers up one mellow song with a lot of deep tones. Their melancholy vibe and jangly guitar brings back early nineties emo bands like Bob Tilton or Current. The song has lots of hooks and seems to get more interesting with each listen, until each crescendo and crash that at first seemed soft become powerful. Meth & Goats plays two songs. The first one talks about population. The sound is rough around the edges, but has all the elements of an indie band. A little bit of sass and a little bit of rock in each song. The second song seems to be about hurting people (within the theme of interpersonal relationships). They are both written so you don't really understand them anyway. This band reminds me more of the Indian Summer style. For those with a taste of the milder things, this split 7" has a lot to offer. LO (Init Records/PO Box 3432/Mankato, MN 56002)

HELLA/FOURTET • Divorce Series split 7"

This first 7" in a series of nine, entitled *Divorce Series*, hopes to question the idea of defining a genre, a current popular obsession of many. While this seven inch accomplishes their goal fairly nicely, it might harm the number of listeners by its abstractness. For those who have not heard or seen Hella, you'll be thrown into a flurry of solos, blast beats, and death-defying song writing. I can only go as far to classify them as technical-makes-people-give-up-playing-music-core. I actually enjoyed the older material more than this song. Fourtet is a sampling, electronic-based version of Hella, definitely the weaker side of the record. I really can't tell the differences between those types of artists, so to me it sounded like listening to Dntel or The Album Leaf on some amphetamines. If you like really weird, experimental, sometimes noisy stuff, you'll like this. CB (Ache Records/PO Box 138/1001 W Broadway #101/Vancouver, BC/V6H 4E4/Canada)

KATYN/RISE FROM RUIN • split 7"

Take one part fill-in-the-blank screams and one part super power metal and you get one of the worst split EP's that I've ever put in a microwave and asked for twenty minutes. MM. (Crucifucks Pelo Sistema; crucifucks.de)

HUMAN WASTE/ANOTHER OPPRESSIVE SYSTEM • split 7"

Three songs by each band. Human Waste is from Sweden and play hardcore in the vein of The Swarm. The lyrics read more like diary entries rather than songs (like, my girlfriend had just moved to another town and everything went black before my eyes). The lyrics are printed in Swedish as well as English. A.O.S. is from Connecticut, but doesn't sound like it at all. They sound like a really pissed off version of Gehenna sped up to 100 miles an hour. They have some slow parts, but most of it is just full speed hardcore attack. I couldn't really get into the singers vocal styles. The cover art of a soldier holding a gun to a woman's head is pretty trite, but I can look past that. TH (Profane Existence/PO Box 8722/Minneapolis, MN 55408)

Howard Finster give you a taste of their emotive metal in three songs that pass quickly. Their sound is heavy and loud, and the lyrics take a personal and pained approach. The combination of two crashing elements makes for an aggressively loud set of songs. LO (mindtwist69@aol.com)



CLASSIFIEDS

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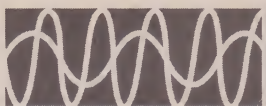
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9 AND A HALF LEFT #9 8.5x11 \$1 32pgs.

For the most part this seems to be one of the type of rather bland, run-of-the-mill personal 'zine the scene has been inundated with for the last decade or so. I never really know what to make of them: sort of slice-of-life-ish, sort of introspective; eclectic bits that try to be funny; vaguely North American Liberal bits that try to be political. Not really open enough to make one feel that they're getting to know someone; not really substantial enough to be much of anything else. One part really did catch me though, the author's story of the life-changing experience of becoming a father. Interesting to hear from a parent that simply loves their kid and steps up to the plate in the struggle to provide a life for his family without the grand proclamations of "raising the next generation of revolutionaries." I keep hearing from the new crop of parents in the activist-y scenes around me. It's so very Leftist to suck the humanity out of one of the most intrinsically human experiences by trying to aggrandize as Important Work what most any two primates can do. It was nice to have this 'zine re-inject some reality with its perspective on fatherhood. A refreshingly unpretentious and human treatment of the subject. TS (Mike Rodemann/1353 Westlake Ave/Lakewood, OH 44107)

ANARCHIST BLACK CROSS NETWORK NEWSLETTER Winter/Spring 2004 news \$7 8pgs.

The Anarchist Black Cross is an ancient (by our generation's standards) network of autonomous cells dedicated to supporting political prisoners of the various states in which the organization manifests itself. This paper is the mouthpiece of the current Chicago branch of the ABC; accordingly, the bulk of the content is related to building one movement or another in order to resist and ultimately destroy prisons and all related mechanisms of Power's control. Fairly straight ahead stuff, as the ABC does not necessarily pursue a complex or comprehensive analysis of the totality. This isn't necessarily a criticism, either: in this world where so many individuals and organizations concerned with transforming society seek to be everything to everyone, there is plenty of room for those who decide to focus on just a few things and (hopefully) do them well. It's hard not to have at least some respect for the ABC; as an articulated organization, it goes all the way back to the Russian Revolution! However, due to this fact, or in spite of it, it seems to wear that history as a cumbersome and hobbling set of chains; evidence the quotes and images of men dead for many, many years that pepper this issue of Chicago's paper. On the one hand, anarchists (or anyone, really) would do well to know not only their own history, but also *much history as possible*, on the other hand, for any anarchist who seeks to find real ways to build autonomy in *this world*, there is a balance to be maintained between knowing and learning from our history without being mired in it and yet continuing to approach *the here and now* with a critical honesty that will allow us to cultivate the analyses that our various futures will be built on. TS (South Chicago ABC/PO Box 721/Chicago, IL 60430)

ANTI-MEDIA #1 & #2 8.5x11 50e 4pgs.

Less of a 'zine than an accompaniment to the author's cable access show, included on CD-ROM with each issue. The author works in a porn store, and the bulk of the content of this 'zine focuses on his observations and musings on the culture of his work. To a certain degree, I can see where the author is coming from—I did three years at Good Vibrations myself—but overall the content comes off more crass than clever. Occasionally amusing. TS (Chris Miller/59 Greene St/Pawtucket, RI 02860)

ATTITUDE PROBLEM #34 5.5x8.5 \$2 40pgs.

This 'zine from the UK discusses animal rights issues, music and 'zine reviews, and has interviews with Severed Head of State, Born/Dead, URO, and Pilger. His interviews are very well done, and he asked interesting and relevant questions, on everything from the bands' histories to band members' views on social issues. There is a lot of information packed into these densely handwritten pages. My only complaint is that he didn't fill in some of the addresses and contact information where he'd left spots blank. This is a classic, well-thought-out fanzine, and comes highly recommended to anyone interested in good interviews of some good bands. JM (PO Box 326/Leeds/LS7 3YR/England)

AVOW #17 5.5x8.5 \$2 32pgs.

This issue was written over several months, and includes a variety of short stories, ranging from childhood memories, current troubles, and misanthropic reflections. In childhood, Keith was an unfortunate, chubby, and mostly blind kid with a mallet, and he has grown into a prolific, punk rocker who smokes too much and tries to save the world, one baby rolling into traffic at a time. He has a clean, easily readable set up, and his stories flow well. An enjoyable read, recommended to people who like cynical, story-type 'zines. He also has an anthology book out. JM (Keith Rossen/1631 NW Everett #401/Portland, OR 97209)

BACKSTABBER #3 7x8.5 \$2/trade 32pgs.

This is a pretty basic fanzine with 4 band interviews and writings on music, hardcore, and the loss of the Discovery Record Store in Buffalo. The introduction states that this issue took 3 years, so much of this is dated material that laid around for years until the inspiration came to put it all together. That said, this 'zine should have been edited tighter, but the overall tone is upbeat, and possesses a certain pre-judged quality that is enjoyable to read. I especially enjoyed seeing the various musical tastes of the editor (industrial, dance, '80s pop, etc.) which I think is totally right on. Fuck the kids that ghettoize themselves in one style of music and try to dictate what should and should not be listened to. They all lose. We win. PK (Derek/5035 Oak Wood Dr./Fendleton, NY 14120)

BAD IDEAS #1 8.5x11 \$1.50 56pgs.

The theme is a rad idea, to compile writing from Ann Arbor/Ypsilanti locals involved in the scene. There are activists, artists, musicians, and people in the community who lend words—which makes for a nice assortment of ideas. *Bad Ideas* talks about what's going on locally (which is quite a bit) and encourages others to get involved in the thriving underground. Most of this issue is column style articles, though there are also pieces of fiction, reviews, photos, and new tidbits. While this first issue is still pretty rough around the edges, the final product is pretty awesome. LO (807 N Main St./Ann Arbor, MI 48104)

BORN IN FLAMES #1 5.5x8.5 \$7 60pgs.

This 'zine kept my interest and had me thinking long after. Every once in a while something comes along and reminds of all the finer points of something you already decided was right—and reading about it again isn't boring, it just makes it more right. The Phoolan Devi Kollektiv in Austria made this 'zine to discuss sexism. They do it in many ways. They print personal rants and ideas about how sexism has permeated their lives and scene. They give positive suggestions on how to make a more comfortable world for all of us. They discuss this large issue to a great extent in their interview with Wage of Sin, Point Of No Return, and a Brazilian punk woman named Isadora. The interviews are powerful and interesting throughout because the dialogue tends to be longer and more fully developed. There are also pieces on radical cheerleaders, harassment, abortion clinic escorts, and pornography. The content is generally honest, enlivened, and excellent. It totally brought back feelings and ideas that had been dormant in me, and inspired me to be more involved with groups like the Phoolan Devi Kollektiv. LO (phoolan_devi_kollektiv@hotmail.com)

CASH FLAGG #2 8.45x11 \$7 18pgs.

This is a movie review 'zine. Damn, I love movies. With the exception of some of the god awful Hollywood shit this guy somehow managed to drag himself to, I basically saw just about everything he reviewed and I more or less agreed with him on the "review part" of his reviews. However, most of them turned into the Brian Marshall show, which is fine if it's relevant and/or funny, but usually it wasn't. I'd like to see Brian write about more movies he enjoyed and I was especially intrigued with the short notes on the documentary highlights on the last page, because I had not seen any of them. Exposure on more obscure independent films (especially documentaries) and a layout that does not repeat page after page would be a good starting point for *Cash Flagg* #3. The more I think about it, Brian should do an issue solely on movies from any film fest he might attend in the future. That would make for a rad 'zine. PK (Brian Marshall/258 Main St. #3/Danbury, CT 06810)

CASTRATION RITE #3 4.25x5.5 \$1/trade 60pgs.

I really liked *Castration Rite*. The tendency for fifty cent word descriptions of the seemingly mundane and splashes of deadpan humor appeal to me. Most of the content here is anecdotal and possibly only important to author. But it has a great style and the layout is straight out of 1995 personal 'zines: black and white, cut and paste, and pocket sized. LO (Daniel Carkner/40 Glen Ave./Ottawa, ON/K1S 2Z7/Canada)

CHARIMEN OF THE BORED #17 8.5x11 \$7 20pgs.

Chairmen Of The Bored contains a collection of rants, comics, short stories, and fake interviews put together apparently for the sole enjoyment of those involved. SJS (109 Arnold Ave./Cranston, RI 02905)

CHARGED HAIR AND DISTORTED RIFFS #1

5.5x8.5 \$1/trade 40pgs.

When I told Julia the full name of this 'zine her first response was: "Oh my god, that guy's totally 15." Actually he's 23, but that kind of youthful attitude and excitement for punk rock emanate throughout this 'zine. In fact, I think just about everything within these pages could fit into the general category of "what I like about being punk." Even the reviews section follows this theme. I could only find one review of a record that he wasn't into. The rest of this 'zine follows a pretty standard format with scene reports, show reviews, top tens, a tour diary, and a few contributions. Although there's nothing new here, the energy behind it is encouraging and at least it looks pretty good with lots of pictures and cut and paste. FIL (Jeff/PO Box 21530/1424 Commercial Dr./Vancouver, BC/V5L 5G2/Canada)

CHUMPIRE #165 4.25x5.5 37e 6pgs.

Greg has moved to Annapolis. In this issue he completes a circle with rediscovered friends provides commentary on Saigon's background, and dissects the genre bubble factions in hardcore. The remaining space is filled with good words and thoughts about music, 'zines, and shows in Eastern PA and thereabouts. SJS (PO Box 27/Annapolis, PA 17003)

CHUMPIRE #168 2x8.5 37e 4pgs.

As February came to it's end Greg found himself labeled a terrorist and a threat to "the family." Also in these pages, a lot of words about music and 'zines from Gaines' site, Florida and comments on bands and compilations from other places as well. SJS (PO Box 27/Annapolis, PA 17003)

THE CIA MAKES SCIENCE FICTION UNEXCITING #2 5x5 \$1.50 32pgs.

I'm endlessly impressed with this series. They cover a huge amount of territory in a concise yet comprehensive manner. This issue is about chemical biological warfare as it relates to the "discovery" of the AIDS virus. They try to present the facts as objectively as possible, but it's fucking scary and you should definitely read it for yourself. FIL (Microcosm Publishing/5307 N Minnesota Ave./Portland, OR 97217)

COMIXVILLE #8 5.5x4.25 37e 28pgs.

This little guide to self-published comics features 20 comics and an interview with Ben from *Snakepit*. Each page gives a little sample and description of a different comic, complete with contact and ordering information. It's nice and easy to read. I don't even read comics all that often, but I found 5 or 6 in here that I want to check out. And the quick little interview with Ben *Snakepit* was a bonus. FIL (PO Box 697/Portland, OR 97207)

DAYBREAK #4 news \$1 12pgs.

This is a relatively small anarchist newspaper published by a 6 member anarchist collective out of Minneapolis. There's stuff on health care, the FTAA meetings in Miami, the Atkins diet plan, local and international news, self defense for women, recipes, and some book, 'zine and music reviews. I'm not a big fan of the newspaper anarchy style type 'zines, but *Daybreak* #4 has enough punk leanings to make this more palatable than your average anarchist rag. Good. PK (PO Box 14007/Minneapolis, MN 55414)

DWELLING PORTABLY

Dec. 2003 5.5x8.5 \$1 20pgs.

This is a collection of short bits of advice for people that live outside of "conventional society," plus the travel diary of "another journey with horses and milk goats thru Idaho mtns." The contributors are different ones people that wrote in with advice ranging from low-energy flashlights to crossing the Mexican border without papers. Also a couple of taped in pages of 'zine reviews, both punk and survival. I found the crowded format a bit confusing, and not so relevant to "conventional dwellers." Recommended to people who live in their cars or who are planning to be on the road for a while. JM (PO Box 190-D/Philomath, OR 97370)

DECADES OF CONFUSION FEED THE INSECT

#3 5"x2.5" poster \$2 1pg.

This is a one-sided, one-page 'zine/illustration. The cool think is that it's over five feet long and two and a half wide. So basically it's a huge fucking print, one big picture, but with all these layers that work together to tell a whole story with very few words. It's all kind of dark, but in a sort of pseudo-children's book kind of way. There are these two figures who share bodies standing a tree that's growing around and kind of through this castle looking building with another guy inside. The trees are demons and there're lots of other creatures too, like bats and birds and other monsters. I love it, I put it up in our hallway as soon as I brought it home. It's massive, so if you have space for it you should just go for it. FIL (Justin Duerr/704 S Schell St./Philadelphia, PA 19147)

FEAR WHY THE MOUSE CAN'T BREATHE #5

& #6 8.5x11 \$1 each 32pgs. each

This is a seemingly intelligent and fairly well-written personal 'zine of the introspective journal variety. AI seems to well understand that sharing slices of one's life is made readable by attempting to draw universals out the experiences revealed: the kind of epiphanies that happen along the road of self-discovery ring familiar—whether passed through or incoming—to all of us on a similar trajectory. Continuity, if you will. As commendable an effort at this type of 'zine *FWTMCB* is, I've always felt these 'zines are best when you know the author. Granted if they're well-written enough, the reader may well feel they do know the author, but AI isn't quite there yet. Aside from that, I'd just say the aesthetics are a little bland, but otherwise this is recommendable. TS (AI/5258 Five Fingers Way/Columbia, MD 21045)

FORK KNIFE & SPOON #2 5.5x4 75e 40pgs.

Local (to me, at least) Bay Area cut'n'paste punk 'zine. Lots of content crammed into this tiny publication: local music coverage, art, book reviews, short humor bit like "Punk Rock Bingo," a Jersey City "scene report," and a longer piece entitled "8 Reasons Not To Be A Lesbian" (sic) that lends this issue a bit of a queer edge. There's also a short bit on local Liberal darling, City Councilman Matt Gonzales and the possibility that his failure to win the recent San Francisco mayoral campaign might have been due to a "rigged" election. Y'know, one would think that having to face up to the contradictions inherent in trying to *work within* a corrupt system might cause one to question whether or not reformism and electoral politics are the most efficient road to social change. TS (pygmhippo666@hotmail.com)

FRACTURE #25 8.5x11 \$2 140pgs.

Fracture says farewell with an issue as interesting and jam packed as any that helped to make this 'zine so crucial to the UK scene. The excellent columns and interesting interview that you've come to expect are all here, and it is good selection. This issue features The Take, K-Line, Manifesto Jukebox, The Weakerthans, Dr. Strange Records, No Choice, *Trust Fanzine*, Blockbox, Four Letter Word, and Black Cougar Shock Unit. Seriously, the interviews are very well done; long, thought provoking, and often funny. Of course, the sheer amount of music and fanzine reviews is of note. This being the last issue, they didn't get to everything and had to edit out a few. But even then their review section is a monster. I've always enjoyed reading *Fracture* because it had such a nice mix of things familiar and foreign to me. In its 25 issues, this 'zine has played a crucial role in the UK punk scene, and made a good mark around the world. Thanks. LO (Unit 100/61 Wellfield Rd./Cardiff/CF24 3DG/UK)

FRAIL ROOTS #1 4.25x5.5 74e/trade 24pgs.

This per-'zine consists of several short stories which make up various parts of Kyle's life. There's stuff on dumpster finds, his experiences working at a restaurant, thoughts on how riding bikes makes him feel alive, etc. Enjoyed his writing style when there was more depth, like the playground and story toward the end. This is a good first effort with a lot of room for improvement. Sometimes I couldn't read Kyle's handwriting, and he mentions that #2 will be typed, but I think it should be handwritten, with a bit more attention paid to legibility. PK (Kyle/126 Tanglewood Dr./Longview, WA 98632)

FRICTION #2 7x8.5 \$1 36pgs.

Friction opens up and less you in with piece after piece of personal writing. Most of tends to flow on in the same stream of consciousness it was thought up in. There are journal entries, rants on subjects, and pieces of poetry. *Friction* is very laid back and most of the writing wants to convince you to sit and read it, then go outside and enjoy life. I must admit I noticed more than one written section with grammar and structure that made it seem like English wasn't Jackson's first language. Or maybe he just expressed himself in a different way. LO (Jackson/4902 Unimilla/Boise, ID 83709)

GHOST PINE 4.25x5.5 \$2 48pgs.

This 'zine includes five well written short stories that are mildly rebellious and warm hearted. These stories are about childhood mischief, part time jobs, traveling, being mugged, family road trips and finding oneself. I found myself laughing out loud waiting in line at the DMV, oblivious to the misery that resides within those walls. This was a fun read. Did your cousin ever find the muggers? Copies are \$2. DH (Jeff/144 Canter Bl./Nepean, ON/K2G 2M7/Canada)

GREEN ANARCHY #15 8.5x11 \$4 76pgs.

The latest issue of this contribution based primitivist 'zine has traded in it's tired newspaper format for a glossy magazine style suitable to be sold at Barnes & Noble and thousands of reputable magazine stands across the country. Don't let that sleek design fool you into believing *Green Anarchy* has changed too much. The "destroy to rebuild" agenda still leaks through it's pages, just not through the impermeable semi-gloss on the cover. The quality of the contributions is about the same as in previous issues, which isn't saying much. About the only thing I half way enjoyed was the second part of the Chellis Glendinning interview, even though it was shorter than the first half. Much of the remaining contributions seemed weak and unconvincing. I just don't want to go out and destroy things to "resist," after reading articles on toppling the electrical infrastructure of the US etc., but maybe you will? Much of the content is interspersed between an overwhelming amount of anarchist news reports from around the world. There is a special section criticizing the liberal left, which after reading the short snippet about *Heartattack* in their review section, I've come to realize may or may not include you, the reader. PK (PO Box 11331/Eugene, OR 97440)

GRUMP 2.75x5 \$1.50 32pgs.

This 'zine has two segments, one is text and the other is graphics. The graphics are mostly adorable! Cute bunnies holding knives, adorable monsters with forks in hand, and a couple short comics about private parts. For the most part, they have an original flair and are cool. The text is more strange and pretty varied. Most of it is fiction, generally with a twist like wacky biking troupes and a pair of odd twins. The few non fiction pieces are about friends, dance clubs, and a book review of Chuck Klosterman's *Sex, Drugs, And Cocoa Puffs*. I wasn't that jazzed about the text half, though I did like the original attempts in each piece. LO (Nicole/#3-1163 Commercial Dr./Vancouver, BC/V5L 3X3/Canada)

CF=CHUCK FRANCO, CB=CHANDLER BRIGGS, DH=DAVE HALL, FIL= PONY BOY, TS=TIM SHEEHAN, TH=TYLER HUMER, PK=PAUL KANE, SJS=STEPHEN SNYDER, KM=KENTY MCCLARD, JM=JENNY MUNDY & LO=LISA OGLESBY

ZINE REVIEWS

IN THE VAN... 8.5x11 \$2 104pgs.

This is a compilation of four diaries from 17 or so bands travelling the roads, show spaces, skate parks, and bars of the US. Occasionally, the short diary entries from a few of the bands become of interest by describing more than place name and generic action. The majority of the writing repeats the tale of a long drive, consumption of alcohol, play a show, and indulge in "punk" behavior. The names of cities, venues, and people change, though little else does. Of course, what more should be expected? SJS (FNS Publishing/PO Box 1299/Boston, MA 02130)

IT'S ALL GRAVY #5 8.5x11 \$1 24pgs.

Cut 'n' paste LA 'zine focused on coverage of the local ska, punk, and hip-hop scenes. Not the prettiest thing I've seen this quarter, but definitely seems to have a lot of heart and youthful enthusiasm going into the project. Band interviews, editorials on their scene, show reviews, punk rock swapmeet, some anti-military sentiment, and a report back from the Cancun anti-WTO gathering. A healthy in-your-face attitude; I hope these guys stick with it. TS (Nickolai Garcia c/o Libros Revolucion/312 W 8th St./Los Angeles, CA 90014)

I'VE GOT RABIES #1 8.5x11 \$1 12pgs.

This is the creator of *Voices Wake Us* 'zine's side project you could say. *Voices Wake Us* is one I consider to be an opinionated discourse through all things dist, crust and black metal. *I've Got Rabies* is more of a "personal 'zine" (fucking emo) where Ben reflects on life on the road with D.S.B., work, and traveling. Not much on the music front here if that's what you are looking for. I enjoy Ben's sense of humor and his self-awareness. I always thought he would be studded spiky dreading inverted cross wearing bastion for all things apocalypse, but if those pictures of you don't get you a date on friendster I'll throw my bullet belt in the ocean! Sarcasm is hard to read in print I hear. CF (Ben Parker/5290 Lerner Hall/New York, NY 10027)

KEEP LOVING, KEEP FIGHTING #3 6x6 \$2 76pgs.

This super-cool 'zine has a mixture of contributions and pieces from the editor on overcoming. Each person takes the word overcome and interprets its many meanings into their piece. It makes for a nice assortment of ideas and styles. Some of the people involved in this 'zine might be familiar to those of you 'zine savvy enough, but the idea alone should sell you. Hope writes a lot of personal feeling and ideas down in her 'zine. *Keep Loving, Keep Fighting* embodies all the nice things about personal punk 'zines. It is inspiration, interesting, and fun. LO (Hope/71 Hackleboro Rd./Canterbury, NH 03224)

KEEP'N THE BEAT UP! #3 8.5x11 \$2 14pgs.

This is another basic general 'zine, here, with pictures, interviews, local politics, and a scrappy layout and design. Some words about racism, sexism, and "The Lemonade Diet." Nothing really eye-opening here. No new ideas, but it gave me a few good laughs and a cool interview with Against Mel. Force and Violence, and an underground skateboarding artist. There are also ads (for Dead Tank Distro and Crimethink), and a short little pointless comic. CB (RaRebe/147@aol.com)

LES CARNETS DE RASTAPOULOS #4

7x8.5 free 16pgs
Les Carnets de Rastapoulos delivers lots of informative reports on odd historic and cultural people, and a strange mish-mash of cut 'n' paste layout. The first piece is about John Cleves Symmes, who put forth the notion that the center of the world was hollow—an idea that never truly caught on in his lifetime, but influenced many scientists and authors with its possibilities. The second one gives a brief overview of the life and eccentricities of royal astronomer George Biddell Airy. The next two focus on Czech pop stars Hana Zagorova and Jan Kratochvíl, who fascinated the author with their Czech versions of '80s pop songs. *Les Carnets de Rastapoulos* is a strange one, but certainly different to be interesting throughout the articles. LO (101-4906 Main St./Vancouver, BC/V5W 2R3/Canada)

LUCIDITY #3 8.5x11 \$1 32pgs.

Thick cut 'n' paste (and proud of it!) 'zine straight out of Ireland. Quite a bit of content here, much of it fairly personal stuff written directly to the reader, or in "letter style" to unnamed third-parties. Not really my kind of 'zine, but there seems to be a lot of work put in to it, and the editor seems to be enthusiastically involved in both his local 'zine community, as well the international. If personal musings on relationships, communication, poetry, society, youth culture, work, and a lot more sound like your thing, then this definitely seems worth supporting. Nice DIY-looking vellum cover, too. TS (Ed Hannon/Downings Cross/Prosperous, Naas Co/Kildare/Ireland)

LULULAND #3 & #4 8.5x11 \$3 each 32pgs. each

This is pretty unique: a really well-written and smart (-ass?) 'zine chronicling relevant events of the author's life into a coherent whole that actually makes some clever and sassy points while still remaining thought-provoking and challenging. What *Lululand* does that I've never seen before is come paired with a screenplay as if the author and her friends were the central characters in a film with the 'zine figuring in as simultaneously the commentary and the glue that makes the narrative such a satisfying and cohesive whole. Imagine, if you will, *Burn Collector* if AI wasn't so impressed with himself and his own efforts to be a loser and was instead an post-graduate Asian-American girl from SoCal. In a lot of ways this takes me back to the mid-'90s when the whole "zine revolution" thing was going on. So many good 'zines back then had character—distinct personalities; folks seemed to really want to experiment and define their individual voices rather than rip off *Well-Established 'zine #A* or try so hard to fit into one genre or another. *Lululand* also exhibits the same kind of enthusiasm for craftsmanship that was so much more prevalent then, ably proving that DIY and cut 'n' paste can be gorgeous rather than just sloppy and trite. Even if this doesn't end up on this issue's 'zine top ten list, it definitely belongs there. TS (Amy/PO Box 356/Van Nuys, CA 91408-0356)

MAKE ART NOT WAR POSTERS 11x14 \$12 12 sheets

This poster set was compiled by *Clamor Magazine* from North American visual artists. The pro art/anti war theme and title "Make Art Not War" is featured in each piece which effectively ties them all together. The graphic style range wide including graffiti, free hand, found image collage, hard edge propaganda, and more. The combination of styles stand together well if one wished to hang the full set on the wall and then maybe make some of your own. SJS (clamormagazine.org)

MASS MOVEMENT #16 8.5x11 \$3 74pgs.

The cover for this 'zine has a rad, comic book style to it and I was drawn in. I was hoping there would be art throughout, but not really. *Mass Movement* is all about '80s old school hardcore. They print tons of interviews in this issue, and every one asks whether or not today can ever be as good as the '80s in some fashion. For a person who was barely a teenager then, I felt out of place reading an critiquing something whose main frame of reference lay in a time I simply did not experience. There is a good mix of old and new in this issue. The interviews are all pretty lengthy and in-depth, which makes reading something that you may not be your cup of tea much more entertaining. Herein bands The Accused, Freebase, No Use For A Name, Send More Paramedics, My Revenge, Bouncing Souls, The Badnads, Vision, Stockholm Syndrome, Hellnation, Lagwagon, Battle Royale, The Dangerfields, Spazm 151, The Bruisers, and Das Oath all give recount of what they are doing and what is important to them. Other interviews with Gloom Records, Youth Attack Records, web-renowned skate crew Middle Aged Shred, Michael Buell an old school punk and ultimate fighter introduce you more to the character being interviewed. You also get to read an article on the history of Flux Of Pink Indians and a tour diary from What Happens Next?'s European adventure, plus music, 'zine, and video reviews. *Mass Movement* prints tons of columns from older punk dudes, making that point about the '80s even more prominent. For a laugh, they also include a deck of punk rock playing cards, whose game ends when you get all the scene points. While some of the content here focused on bigger punk projects that don't interest me, *Mass Movement* really commits itself to having a lot to offer up. They better watch out though, with so many pages of teeny tiny text you aren't taking it easy on the aging punkers drawn to this read. LO (12 West St./Aberkenfig/Bridgend/CF 32 9BB/UK)

MEDIA WHORE #4 5.5x8.5 \$2 36pgs.

A large section of *Media Whore* talks about DIY culture and some projects people have going. This includes pieces on DIY drive in, pirate radio, self publishing, and interview with the founder of *Venus*. I wasn't too interested in *Venus*, but here are a lot of good tips and interesting ideas being spread here. For the most part, this 'zine had lots of new information for me that was relevant to my community and interests—which is cool. This issue finishes off with a suggested reading list of feminist literature, and reviews of 'zines. LO (Randle/37 Home St./Malden, MA 02148)

THE MIAMI MODEL 5.5x8.5 \$2 56pgs.

"A guide to the events surrounding the FTAA Ministerial in Miami, November 20-21, 2003." I was interested in this 'zine since I was out of the country at the time of the meeting and protest, and I found this 'zine to be very informative. Not only do they cover the development of the protest and the violent reaction from the police (through *Indymedia.org* reports) but they also provide background information, reflections, and recollections written by people afterward, media corruption, and the role of John Timoney. This 'zine reveals what can and is happening under Patriot Act, when police are permitted to suppress even to peaceful protesting with a violent and unconstitutional response, all in the name of profit. JM (theresonlynow@hotmail.com)

MISHAP: KINDA INTERESTING #1

5.5x8.5 \$3/trade 80pgs.
This 'zine is done by a kid named Ryan from Eugene. As he also states in his 'zine, there is a lot of writing in this. The first half is told in more of per-zine fashion about his experiences at the 2003 Portland 'Zine Symposium and the Break The Chains Conference. The second half Ryan tackles a lot of political and punk issues like the war on Iraq, anarchy, racism, veganism, language, sports, and more. There are also a healthy amount of book and 'zine reviews at the end. It is obvious that Ryan loves 'zines and believes they are a valid form of communication that should be preserved and treated with respect. He goes as far as to outline basic tips for reviewers of his 'zine (as well as all 'zines), and here and there he manages to slip in comments directly aimed at reviewers themselves. While his passion for 'zines becomes evident through his words aimed directly at 'zine reviewers, I can only imagine that for some reviewers, his words may be daunting no matter what is stated to the contrary. So now that you, the reader, knows more or less the content of Ryan's 'zine, I will end this review with a couple of small critiques. First and foremost, my copy of *Mishap* #16 was not bound. For most 'zines this isn't really an issue, but 80 unbound pages of thousands and thousands of words, can make for one messy experience of pages falling out everywhere, not to mention trying to figure out where you were in the 'zine, when it's lying in separate sections after you put it down a few days before. Bind it. The inclusion of a passage of John Zerzan's writing from a book he wrote, was pointless and boring. Zerzan's writing style is lofty, elitist and goes in circles until it collapses on itself. I would have rather read Ryan's opinion about John's writing, but I'm assuming the inclusion means that Ryan thinks Zerzan's primitivist rhetoric is valid. For a 'zine that revolves around communication and the issue of language, I found the inclusion of Zerzan's passage to be ironic, since Zerzan's audience seems to be strictly a party of one: himself. And lastly, Ryan's writing tends to come off as unassured at various points during the per-zine storylike first half, but that unassuredness is missing in the second half, when his writings are more political and punk oriented. It felt like that self-doubting tone that kept popping up was contrived, and it didn't add anything to the 'zine. However, *Mishap* was the most well written 'zine I received for review this time around. It is a quality 'zine with some minor faults, and even though I pointed out some of those faults, I highly recommend this 'zine. PK (PO Box 5841/Eugene, OR 97405)

MELTING WING #1 8.5x11 free 36pgs.

I had give a jaded laugh at the intro to this one. It talks about how *Melting Wing* was a project took almost a year to finish, but that the next couple issue will come out in a matter of months. Yeah, right! Apparently you are still learning about how labor intensive putting a fanzine like yours will be. Or maybe you really have nothing but free time? Take it from me, give yourself at least 3 months between issues or you'll be sorry. Anyway... The editor talks with Phoenix Bodies, An Albatross, He Who Corrupts, Angelville, Kodan Armada, Daughters, Demiricous, and Enkephalin. Nearly all of these bands from their local Indianapolis scene, which makes it pretty cool to look at as an example of all the things they have going on. Most of the interviews are short (but with lots of graphics), though the one long talk was with metallers Demiricous—coincidentally, the only band I hadn't heard of. In a manner typical with most first issues, you wish the interviews had a little more meat. This issue rounds out with a small handful of music reviews. They are looking for more review material. Too bad I can't send them some of ours. Being on promo lists is more of a curse than a gift these days. LO (Luke Shumard/7340 Shadeland Station/Indianapolis, IN 46256)

MOVE YOUR ASS #5 w/CD sampler 8.5x11 \$ 36pgs.

Move Your Ass is all in Czech and in support of the underground Czech scene. They print lists of recent shows and concerts, ads, music and fanzine reviews. This issue features interviews with Peace Of Mind, Good Riddance, The Movement, Pointing Finger, Dezinfekce, Needleful Things, Davova Psychoza, Abhorrence, R.A.P., V.A.P., and The Chancers. Accompanying this 'zine is a CD sampler from 35 Czech bands has a range of underground styles. Classic punk, indie rock, hardcore, oi, rock, thrash, and grind are all here and there is plenty of contact information to learn more about the bands featured. LO (Jan Kovar/PO Box 18/463 31 Chrastava/Czech Republic)

THE NEW SCHEME #9 8.5x11 free 52pgs.

The latest installment of *The New Scheme* has so many in-depth music reviews... it is amazing that they even had time to write other content. But they did. This issue also has interviews with Robotic Empire, Against Me, Bright Calm Blue, and The Rum Diary. The interviews are mostly short, but interesting if you care at all about the people they talk to. LO (PO Box 7542/Boulder, CO 80306)

NEW UNIONIST #307 news free 8pgs.

This newsletter distributes the ideas of the New Union Party, interested in worker's rights and positive revolution for the working classes. This particular issue has pieces on the current economic environment and labor issues, worker struggle in Iraq, news, and a reprint of an article by early working class Socialist Daniel De Leon. LO (1821 University Ave. W #S-116/St. Paul, MN 55104)

NEWS FROM NOWHERE #5 news 37c 8pgs.

Most of the content in this newsletter is academic and complicated. It tends to be written for a more advanced audience, so don't expect all the gaps to be filled in by them. The articles of note in this issue discuss primitivism, permaculture, revolutionary parenting, liberal human rights, and has a reprint of Emma Goldmann's "Marriage And Love." LO (PO Box 10384/Berigou, OR 97440)

NO. 13 8.5x11 \$4 32pgs.

The tone of the introductory page says it all: demanding, condescending, obnoxious, and a complete turn off to read. The columns that followed were self-indulgent rants that really bugged me. The individual interviews were either boring, hard to follow, a combination of both, or borderline pointless. I understand the idea of wanting to expose a whole new generation that might not be familiar with The Freeze, but the interview from MKR #11 is bad and should not be reprinted, even if your 'zine is from Boston. The only interview that stood out was the one on Renegade Tapes, but that was mainly because I found the idea of an all cassette label interesting. The Prisoner 13 interview was pathetic. "We've had the same formula of 'kick ass at all costs' since the beginning. We don't write any solos, singing parts or gay cry about your girlfriend parts." This fucked up macho attitude can also be found outside of the interviews. If you happen upon *No. 13* in one of the 26 record stores it claims to be found, do yourself and your scene a favor and pick up the whole pile and pitch it (recycle it), especially if you live in Boston. PK (FNS Publishing/PO Box 1299/Boston, MA 02130)

NOTES ON BABY-MAKING 5.5x8.5 \$1 8pgs.

Prepare to have your idealistic notions of motherhood and child rearing dashed upon the rocks. *Notes On Baby-Making* consists mostly of notes against baby-making. This short pamphlet reminds you that motherhood is a serious chore, that there are too many people on the planet already, that there are plenty of unloved children already here to pay attention to, and that you would be better off focusing on making your own life/world better. Seriously, a downer for those who might have just found out they are pregnant—though not without merit. LO (Ickibod/PO Box 1661/Pensacola, FL 32591)

OPPRESSION SONG #2 5.5x8.5 \$1 40pgs.

It has been nearly eight years since the last issue and there are some notable changes. What used to be a more personal issue based 'zine has seemingly gotten over (or made peace with) itself and moved on to speak more on ideological and political issues of how he lives his current life. The issues discussed herein follow a typical, anarchist method of explaining the concept, strategy, hope, and primary literature for each. Each piece is written with intent, being mindful of the complexities of the ideas expressed and commented on. That said, the themes of personal changes, work, relationships, nihilism, non-European anarchism, and bolo bolo are addressed. I would have liked a bit more explanation of the bolo bolo section, but most sections are covered thoroughly enough that you get the point clearly. *Oppression Song* talks much on theory—but a good amount of personality comes through. LO (Aragorn/6500 Hillmont St./Oakland, CA 94605)

PETS AND PUBLISHERS 2004 5.5x8.5 \$2 36pgs.

The compilers of this 'zine had other 'zine makers send in photos and stories about "the pets behind the publishers." The stories range from childhood memories to current companions, and from hermit crabs to cats and dogs. A the bottom of each 'zine maker's page is the information on how to contact them and about their own 'zines. The compilers decided to make this 'zine to honor their seven pets, 6 cats and a turtle, and dedicated it to Stuart the Cat, who recently passed away. Recommended to pet lovers. JM (Knucklehead Press/PO Box 307663/Columbus, OH 43230)

POET'S GROOVE #12 \$1/trade 32pgs.

This issue is definitely a step up from #11. It is more focused and reads like a per-'zine (which it is) than a mix of odds and ends. He writes about his fixation on making connections with other people, playing improvisation music with friends and confessing to having a strong affinity for the Band Phish, among other things most people reading this review might scoff at. His writing style is honest, which makes for a good read and held my attention, which is more than I can say for most 'zines. I'd like to see more time spent on the layout and even more content for #13. PK (S. Sebastian Petsu/4811 Springfield Ave./Philadelphia, PA 19143)

QUICK DUMMIES #16 8.5x11 \$4 96pgs.

This issue of *Quick Dummies* features a long article on animal experimentation and various ethical and philosophical arguments that support the practice. The author, Rick Bogle, takes a collection of essays that defend and justify the use of animals in research. He summarizes each argument, then contrasts them with the ethical and philosophical arguments of animal rights. He finds several glaring contradictions within the essays themselves. Also included in this article is much information about primate research facilities in the US and the mechanics of research animal production. Other features in this issue include a European tour diary from Out Cold., a few pages of flyers created for shows in New Orleans, and interviews with author Charles Romalotti and the editor of *'Zine Guide*. Band interviews include As Hope Dies, Garuda, Worthless United, The Virus, Zombie Apocalypse, The Break, and Gordon Dufresne of Deranged Records. *Quick Dummies* opens with a decent column section and closes with a lengthy record review section. SJS (6810 Bellaire Dr./New Orleans, LA 70124)

RANCID NEWS #5 8.5x11 \$2 84pgs.

This issue focuses on women in punk rock with a number of columns and interviews. The columns discuss a variety of ideas that fall under such a wide topic; most of them are pretty interesting. The interviews talk with women in bands and, while some are suffer from the mere fact that they are short, tend to illicit some smart responses. I especially enjoyed the group interview of "zinesters that featured ladies from *Slug & Lettuce*, *Morgenmuffel*, *Syntheis*, and *I2-0-5*. Other interviews are with Walls Of Jericho, Horror Pops, Hanin Elias, F-Minus, Pretty Girls Make Graves, Wage Of Sin, The Gossip, Melt Banana, Alison Wolfe, My Ruin, The Mingers, and Tsunami Bomb. Quite a lot, actually. *Rancid News* discusses women's issues further with their articles on porn, anarcho feminism, and patriarchy in Palestine. Their fanzine review section talks about the cover of HaC #40 as DIY and patriarchy together. You can see the letters section of this for my feelings on that. LO (PO Box 382/456-458 The Strand/London/WC2R 0DZ/UK)

REASON TO BELIEVE #10 8.5x11 \$2 80pgs.

This issue features a lengthy interview with folks affiliated with Copenhagen's Ungdomshuset squat. The punk scene and political involvement in Denmark is discussed followed by a description of the formation of the squat as well as its ups and downs and return to vitality. Bands, record labels, and events affiliated with the place are discussed and their stories told in context. Another feature in this issue is a tour diary written by Vialka as they toured in China. They provide good descriptions of local customs and identity and their interactions with growing punk scenes. Band interviews include Knifed from Ireland, I Shot Cyrus from Brazil, Project Hopeless from Denmark, and another tour diary written by FPO and Threat Of Riot while touring in Europe. You will also find essays on protest against Bayer, punk brainwashing, and the usual massive music, 'zine, and book review sections. SJS (145-149 Cardigan Rd./Leeds/LS6 1LJ/UK)

RIPCORE #2 5.5x8.5 \$2 48pgs.

This issue has interviews with Local Chaos, Cutter, Horny Boys, Havoc Records, Varsity Records, *Ripping Thrash* 'zine. Other content includes an article about hardcore punk in Finland in the 1980s, columns, a comic, and music and fanzine reviews. All text is in Spanish. LO (Agustin Croxatto/Aranguren 584 Piso 1/C/CP (1405) BS As Cap. Fed./Argentina)

SCUMDIDLUPTOUS #1 & #2 5.5x8.5 \$1.50 32pgs each
Issue #1 suffers from the fact that a lot of years had passed before Shana decided to compile this 'zine. In the meantime, she changed her mind about some of the rants and moved her focus into other areas. Still, all of the old ideas are crammed in here (often with notes in the margins with differing view points). This issue speaks frankly about womanhood, sex, and politics. Most of the type is small and difficult to read. Luckily, issue #2 has a much more cohesive feel and a better copy job. Much of the frank discussion and opinionated rants are still here, but with some improvements. This issue features rants that deal with sexism she encounters, and interview with Jayne County, and pieces on sex. Her style is blunt and honest, giving you a very raw look into her mind. LO (Shana Blair/218 Magnolia St. #2/Syracuse, NY 13204)

SHIT POP #3 6x8.5 \$3 48pgs.

The text is half in English and half in Japanese; it seems like most content is translated into both. It discusses popular culture and subcultures in Japan with an air of frustration. There are a lot of rants about being fed up with the way things are, and a few more about searching for personal liberation. Pieces on political struggle, traveling in Korea, empowering yourself, and media fill most of this 'zine. There are lots of cut and paste collages that I didn't get, but you can definitely sense the soul of someone looking to resist. A lot of *Shit Pop*'s basic ideas were translated, though I think there is a lot here I simply did not get. LO (Jen's K/Apt. A/32 Sakawaki-Cho/Hinooka/Yamasina-Ku/Kyoto-Shi/607-8497/Japan)

SIDEBURNS #11 1.5x1 \$7 72pgs.

Another 'zine from Andi. This one is tiny, but full of little thoughts and cartoons, and some band pictures. Sometimes his writing is a little difficult to follow, but his thoughts on rebuilding his life after a bad breakup are reflective and interesting. The size is a bit awkward, but fits right in a pocket. I would recommend picking up some other issues of *Sideburns* to get a better idea of Andi's writing. JM (Andi Divorak/Kriehbergasse 2-2/A-1050 Wien/Austria)

SLUG & LETTUCE #78 news 60p 20pgs.

The classic punk 'zine from Richmond, Virginia, with the smallest font out there. In her opening column, Chris(tine) reflects on the stagnation of winter, plus some good bands she's seen play recently. There's a new comic by Fly, entitled "Dog Days." As well there's the usual columns, 'zine reviews, and music reviews. Good, like always. JM (PO Box 26632/Richmond, VA 23261)

SONGS ABOUT GHOSTS 5.5x8.5 \$2 120pgs.

Songs About Ghosts is an autobiographical 'zine of Jasmine's life. She lives in New York and spends lots of time with her friends or at the coffee shop where she works. Her stories talk of ideas, friendships, changes, good times, complications, and smoking cigarettes early in the morning. Her life is littered with the craziness of youth and emotions. She seems to know this, as the narration of her stories often shows wisdom beyond her years. It is a well written 'zine all around. The main stories are separated by her artwork of drawing over photos. A large birds collide in black and white with cityscapes and manmade elements. Very cool. LO (Jasmine/PMB #5/302 Bedford Ave./Brooklyn, NY 11211)

STACK UP! 5.5x8.5 \$1 20pgs.

This 'zine includes interviews with What Happens Next?, Fun 100, and Re-code (an International Radical art web project). I found the Re-code interview to be kind of interesting although some of the questions were immature. In fact, I found the rest of the material to be quite boring and childish. Included is an insightful article called "Staying Fit Is Overrated," where we find that bacon, slurpees, and car air-conditioning are the finer things in life. Maybe I have just lost my sense of humor? DH (Ian Flowers/984 Oasis Dr./Concord, CA 94518)

STRAIGHT SOB #6 5.5x8.5 \$5 40pgs.

Although this 'zine states on the cover it is a fanzine, it's really just a per-'zine in disguise with photos of the current crop of DIY crusty hardcore bands. Mike writes a lot about his adventures exploring the more rural areas of this country, but much of what is written seems geared more towards a personal journal with often wordy descriptions about the beauty of the surrounding nature he has placed himself in. Writings like this are fine and can make for a good read, but I felt like Mike could have edited those passages and condensed much of the redundancy and come out on top. That said, Mike does write about politics and puts forth various ideas about the state of the world in which we live. His writing style is not bad, but it's not particularly memorable either. I can tell much of what Mike writes about comes from the heart, but I wanted more on the reasons why he loves physics, and the inclusion of other interesting parts of his life, which would make this 'zine stand out from the pack. PK (Mike Schake/63 Highland Rd./Hackettstown, NJ 07840)

STREET THEATER #6 5.5x8.5 \$2 40pgs.

Street Theater is all about skating, partying, and rocking. Most of this issue is about the first two, as you get the chronicled debauchery of a cross country skate trip, many thoughts on drunkenness, and lots of photos of tricks. Seeing as how I'm not that stoked on (an somewhat ill at ease with their stories about) partying with "hot drunk girls," those sections left much to be desired. This issue features a few short interviews, which didn't go into any particular depth or theme. They are with Stacy Lowery, BJ Morrill, ad Useless Wooden Toys. LO (3045 Harriet Ave. S #2/Minneapolis, MN 55408)

THE STUDENT INSURGENT #15.4 news 28pgs.

Another issue of *The Student Insurgent*... hot off the press and brimming with news and opinion. This issue takes a look at the loss of freedom in the US since the Patriot Act, the bleak outlook of the environment in recent years, issues of same sex marriage, and international news. They print a mix of columns, articles, rants, and interviews to reach the audience. This issue deals with lots of larger issues and makes itself appealing beyond the local rag level. LO (UO Student Insurgent/Suite 1/1229 Univ. Of OR/Erb. Memorial Union/Univ. Of OR/Eugene, OR 97403)

SWAN LAKE #1 5.5x8.5 75p 20pgs.

The cover art for this 'zine is really great. It looks like a block print or some kind of self made stamp. It looks like swan lake was meant to be an art project but ended up being rushed. Maybe they just wanted to get it done. The first few pages contain some cool collages and the last 16 include photographs taken by the editor. Some of the pictures are great but the overall copy quality is really bad. I might pay 75c for a print of the cover. Additional copies of Swan Lake are 75c. DH (Amar Knable/728 Oxford Ln./Fort Collins, CO 80528)

TENACIOUS #6 & #7 5.5x8.5 \$2 34/20pgs.

Tenacious collects stories, poetry, and prose from women in prison and compiles it for the reader. It is distributed for free to women inmates, and to male prisoners for a stamp. So their main interest is creating a network of ideas for those inside the system. Issue #6 has numerous contributions that deal with the conditions and quality of prison life, domestic violence issues, themes of motherhood, and keeping a free psyche while imprisoned. It is filled with honest voices and original perspective. Issue #7 has more reports on daily conditions, examples of particular vocational training, and short pieces that describe the prisoner's particular situation. This issue seems to be more from the women and for the women, with practical advice and issues of commonality. *Tenacious* has a call for submissions, though they don't print everything they get. It seems they try to arrange issues thematically for the most benefit of the reader. LO (Black Star Publishing/1414 Lincoln Pl./Brooklyn, NY 11213)

UNDER THE VOLCANO #78 8.5x11 free 56pgs.

Under The Volcano is a free music 'zine that covers underground music (mostly) in the Long Island/NYC/New Jersey area. This issue features lengthy interviews with Trustkill Records, Madball, Konkhail, Boys Bight Out, and Crime In Stereo. Of those, the one with Trustkill was the most interesting for me. They talk mostly about how big Trustkill has gotten and what business practices are like for them nowadays. The real highlight of this 'zine is there interesting and original columns. They tend to be short and sort of funny. *Under The Volcano* finishes it all off with some long music and video reviews. LO (PO Box 236/Nesconset, NY 11767)

VOICES WAKE US #9 8.5x11 \$1 22pgs.

Voices Wake Us is a smart 'zine written by a true music lover. From the articles, to the interviews, to the record reviews, Ben explains the sound and ideas fully and with passion. This is not the kind of tired lines you get in the pages of HaC or MRR. *Voices Wake Us* is done by a passionate music lover, who can take the time to really talk about music. This issue starts off with articles on the power, and genius of Youth Of Today and Void. His piece on Void makes comprehensive that which is so hard to define—their sound. After that there is an interview with Portland's Lebenden Toten and a number of reviews. The whole 'zine is really well done and totally interesting. LO (Ben Parker/5290 Lerner Hall/New York, NY 10027)

WATER INTO BEER #7 5.5x8.5 \$7 64pgs.

This fanzine is out of England, somewhere close to Leeds. The musical content is centered mostly on the different regional scenes near Leeds, which exposed me to a lot of new bands. Besides the standard band interviews, record, 'zine, and show reviews, much of the remaining content missed the mark. The various rants were uninteresting and sometimes bordered on annoying. However, I did enjoy seeing how much more focused these kids were on 'zines, which was evident after reading this cover to cover. A better layout, more interesting content apart from the music and tasteful cover art should be the focus for issue #8. PK (Tim Livesey/48 West Park Grove/Leeds/LS8 2DY/UK)

ULTRAMILITANCE #3 5.5x8.5 \$7 20pgs.

This is a vegan straight edge 'zine advocating action in the cause of animal rights (including humans). Interviews with activist bands Deadlock and Maroon accompany rants and descriptions of direct action and protest campaigns. SJS (ultramilitancex@donteatmeat.com)

CRYPTIC SLAUGHTER #23/LARCENY #21

5.5x8.5 \$2 52pgs.

CS is another travel 'zine from Giovanni, this one focusing on a trip to Mexico, primarily in Oaxaca. He encounters with lethargic hippies, annoying European tourists, Coca-Cola baptisms, and Mormon propaganda. Shaun, in *Larceny*, writes of bathroom graffiti, dancing "like his ass is on fire," a secret Morrissey obsession, and the joys (and ridiculousness) of soap operas. His short stories are full of irony and humor. Giovanni's section is a bit longer and more dense, but both sides are worth a read. JM (Shaun Allen/8128 Constitution #8/Sterling Heights, MI 48313)

CRYPTIC SLAUGHTER #24/HEART MURDER

5.5x8.5 \$1/trade 42pgs.

CS is the story of Giovanni's trip to Prague during the floods. He winds up waiting out the high waters in a rented apartment, also occupied by two drunken English students, who entertain him with their antics until they suddenly disappear to Budapest one morning. Apparently Giovanni is a man without an address, and couples his witty stories with those of a more stationary author. He splits this issue with Ben, who writes a diary of his typical workday. He lives in Seattle and works at an overnight teen shelter at the YMCA. After the kids go to sleep for the night, he takes advantage of the Olympic-sized pool and the sauna. Both stories are entertaining and compliment each other well. JM (Ben/5209 19th Ave./Seattle, WA 98105)

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BORN TO ROCK: Heavy Drinkers And Thinkers

by Todd Taylor book \$13.95 304pgs.

This is a collection of interviews from various 'zines that Todd Taylor has written for. While I'm not too fond of a few of the bands that are interviewed (Pennywise, for example) it was still interesting enough to keep me interested. It has a few pictures here and there, too. I liked the Dillinger 4 piece because they talk about doing LSD at a casino in Vegas and pissing everywhere. TH (Gorsky Press/PO Box 42024/Los Angeles, CA 90042)

PAPING: Say As I Do book 5.5x8.5 \$5 44pgs.

John has done a great job compiling various artists' work together in this professionally printed comic book 'zine. Beautifully silk-screened covers is what first drew me to this one, and it didn't disappoint. Comics that make you laugh and have statements at the same time. I like how most of the comics leave their meanings open to interpretation, but still guide the reader in the direction he or she wants. Great drawings and a total of nine stories. My favorite is the "Soap Box Derby Story." CB (John/45 E 7th St./New York, NY 1003)

PLAYING RIGHT FIELD: A Jew Grows Up In Greenwich by George Tabb book \$13.95 220pgs.

This book is a collection of short stories about growing up Jewish in a white bread town in Connecticut. George Tabb has long been one of my favorite punk rock columnists, and I always read his first when I get an issue of MRR. He writes about the strangest of incidents in his entertaining style, including the time when his friend crucified a frog in the name of Jesus, or when his father made him and his brother share a shirt on the baseball team, or when he got beat up both by the one armed kid and the blind kid at his school. Tabb is a classic underdog, not too proud to admit to his anger and cowardice. *Playing Right Field* is the pre-punk George, and angry kid waiting to break free. My review copy is not illustrated, but the final edition promises to be. Comes out in June. JM (Soft Skull Press/71 Bond St./Brooklyn, NY 11217)

NAKED SHACKELTON/MAD COWS INDEED

book \$7 80pgs.

This is a split book sort of like a split 7", written by two fellows that have played in hardcore bands. The idea was really a lot like a split 7". They split the book and the costs and now they are hoping kids will check them out. I started out with Craig Billmeier's half of the book. It is the tale of his trek to Antarctica. It is well written, funny, insightful, and interesting. I read *Naked Shackleton* in one sitting. It was that good. I thoroughly enjoyed it. I am not normally all that into travel diaries. Incidentally, both stories are pretty much travel diaries. But I really liked Craig's writing style and the content kept me interesting. Well done. Two thumbs up. Dean Carrico's half of the book was a harder sell. I struggled to get into it. *Mad Cows Indeed* is really a compilation of diary entries that Dean sent to friends while he was studying abroad in England. The writing is good, but the subject matter wasn't all that compelling, though about half way through I started to get more involved in the story and by the end I was enjoying the read. When all said and done I would give this one two thumbs up as well because ultimately I enjoyed my time spent reading. I would usually only buy a chapter a night, which was probably a good pace for this sort of thing. Anyway, I would definitely recommend this book, though as I have said the subject matter is much like a travel diary that you might read in a 'zine. Don't go into this thinking novel or something like that. Enjoy. KM (PO Box 623/Pleasanton, CA 94566)

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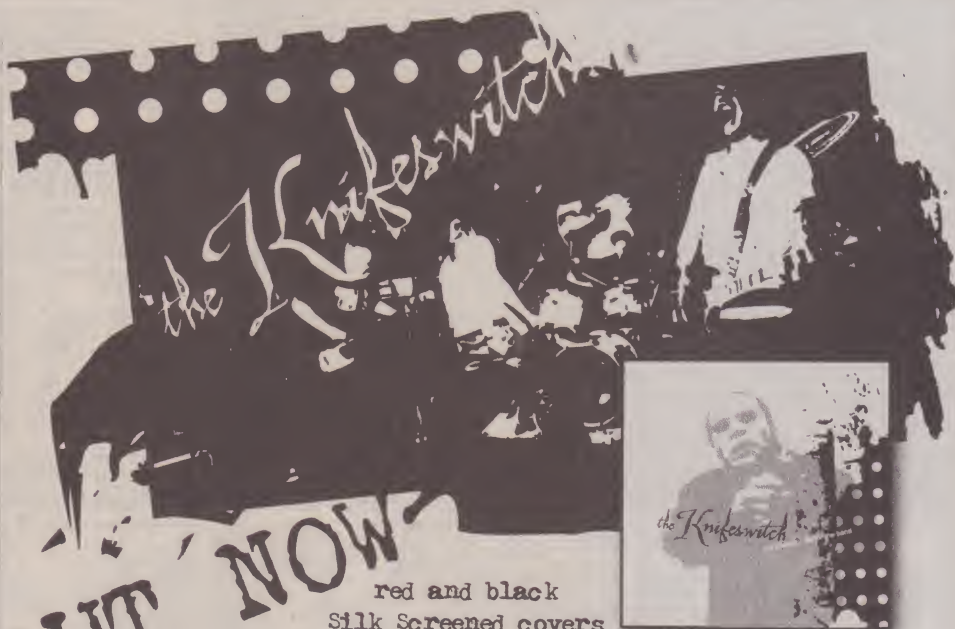
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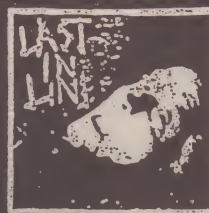
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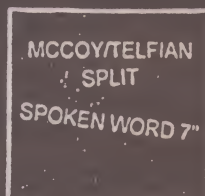
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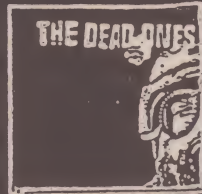
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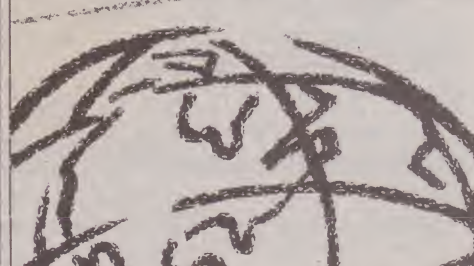
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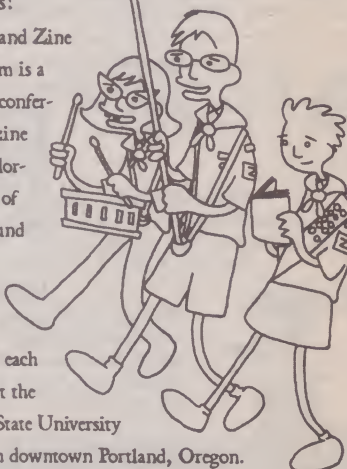
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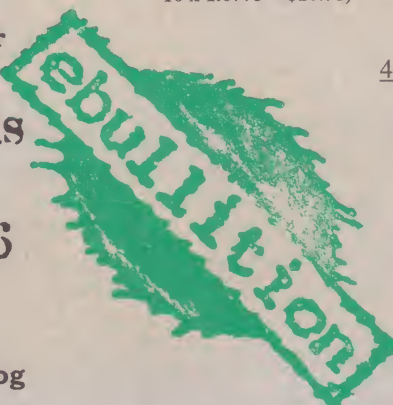
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